Kine Weekly

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No. 2,760 Thursday, August 25, 1960 Vol. 519

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NEWS HIGHLIGHTS . . .

Fresh approach to unions' amalgamation proposals

A NUMBER of new suggestions concerning the question of an amalgamation of the SCMA with NATKE are to be considered by the national executives of both bodies. This is the outcome of last Friday's meeting between leaders of both unions to discuss the amalgamation proposal.

Said SCMA general secretary, Bill Ellison, afterwards: "Although no definite decisions were reached a little progress was made."

Sir Tom O'Brien, NATKE general secretary, commented that views put by the CEA to the SCMA and NATKE on the question were considered and both sides fully appreciated the difficulties which surrounded the issue. (The CEA initially agreed to negotiate with the SCMA providing it remained an independent body.)

Talks between NATKE and the managers would continue after the next meetings of the executive councils of both bodies, said Sir Tom.

New format for Berlin festival

THE West German Government is planning to introduce a new format for the German film festival. Problems connected with the festival, subsidised by the Bonn Government which has shown an increasing critical attitude towards the event, are to be discussed soon by German government and film industry representatives.

Plans for the new festival format would call for a revised selection system for films to be shown at Berlin. And there is, according to reports, a chance that fewer non-German films would be admitted to the official competition in future.

The showing of more German pictures and the invitation of more stars, from Germany and other countries would, it is understood, be a feature of future policy.

CMA puts Todd-AO in two more

TWO MORE CMA cinemas—Portsmouth Odeon and Norwich Gaumont—are to open with their first-ever Todd-AO presentations, bringing the number of CMA theatres equipped with Todd-AO to 19, apart from the Dominion, Tottenham Court Road, where "South Pacific" is now in its 122nd week.

The necessary equipment has already been installed at the Gaumont, Norwich, and the opening date and title of its first Todd-AO show will be announced soon.

The Odeon, Portsmouth, closes on September 10 to prepare for its opening on September with "South Pacific." During the time it is closed, CMA engineers will give the theatre special proscenium-curtain treatment as well as install a new screen and projectors. In addition, the auditorium will be redecorated and the seating and carpeting will be renovated.

Continental cinema for Midlands

KENNETH RIVE, managing director of Gala Film Distributors, and Ken Jones, general manager of Theatre Administration, Ltd., have concluded a deal for the full-time showing of Continental films at the Warwick cinema, near Leamington Spa.

The new policy, which makes the cinema the only Continental house in the Stratford and Warwick area, begins on October 1.

It will be launched with a European premiere of one of Gala's top Continental attractions supported by an extensive, all-county advertising campaign.

New policy for the Warwick incorporates Gala's Film Theatre Club, which opened at the cinema on Sunday.

CLYNE FORMS A NEW GROUP OF SIX COMPANIES

A GROUP of six new companies has been formed by Lionel Clyne, with the backing of a number of personalities with film industry interests, to embark upon production, distribution, exhibition, and cinema and television screen advertising.

The controlling company of the new group is Unifilms (Associates), Ltd., of which Mr. Clyne is managing director, with head office at National House, 60-66, Wardour Street, W.1.

The other companies are: Unifilms (London), Ltd., distributors in UK; Unifilms (Feature Productions), Ltd., producers; Unifilms (Advertisers), Ltd., contractors to the Army Kinema Corporation for screen advertising; Unifilms (TV Productions), Ltd., producers of advertising filmlets for cinemas and television; Unifilms (Theatres), Ltd., cinema proprietors.

The new group absorbs the activities of the Regent Film Corporation and associated companies, control of which was recently taken over by Mr. Clyne.

In addition, Mr. Clyne, in association with Bruce Newbery, has formed another new company, Orbit Productions, Ltd., to go into production in Great Britain, on a co-production basis with U.S and European interests, and also to promote the opening of bowling lanes in this country.

Carl Stack has been appointed director of sales of the Unifilms distributing company, which is now appointing agents throughout the country.

Initially, the company will undertake the

continued on page 30

Rank FD launches a 'Help Yourself' drive

RANK FD has launched a 26-week "Help Yourself" sales drive keyed to some of the most successful pictures handled by the company.

F. L. Thomas, RFD managing director states: "We know that so many wonderful films have not played to their full earning capacity and the drive is therefore designed to get at the immense residue still there both for exhibitors and ourselves.

"Experience has shown that there is a golden harvest in our older programmes, and in these days of product shortage I am certain that we are performing a service to the trade in offering these outstanding subjects. Undoubtedly, they include some of the finest quality entertainment from Britain and America—and indeed, the world."

Mr. Thomas referred to the most recent of RFD's reissue "doubles"—"The Purple Plain,"

continued on page 30

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Viewpoint

AN EXAMPLE TO WATCH

AMERICAN exhibitors have never been blessed with the same kind of solidarity that has kept the large percentage of British exhibitors within the ambit of CEA membership to make the association an effective and influential body in inter-trade negotiations.

But one common problem has now brought together American exhibitors as never before —the acute shortage of American product.

This situation has been directly attributed to the anti-trust laws which separated the production and cinema interests of the major corporations.

And one recalls the campaigns of the American independent exhibitor associations which petitioned for the application of the anti-trust laws as a means to open up a free market for films and to break the monopolistic influence on film hire terms. Unfortunately, independent exhibitors in the U.S lived to rue the day when the anti-trust laws became effective against the industry.

Now, however, the American exhibitors, through the formation of the American Congress of Exhibitors, are vigorously pursuing ways and means of stimulating production, and, in the ACE scheme for the financing of new films, have found a way of getting round the anti-trust laws to permit exhibitor participation in production.

The importance of this bid to float additional production is underlined by the latest survey of product which, according to current production plans, indicates the possibility of only 180 or so releases in 1961 compared with 230 this year, unless there is a marked spurt in production planning.

The ACE plan must be of more than passing interest to exhibitors in this country, for, if it succeeds in adding to the quantity of pictures available and also provides the type of pictures that exhibitors need most of all, it will have favourable repercussions for the industry here.

It might be advisable for the CEA to establish closer contact with ACE, and to investigate the possibility of wider exhibitor participation in production financing in Britain.

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Long Shots

AFTER the lull of the August holiday month, the trade associations resume meetings next week and will be considering a number of outstanding problems.

A CEA committee meeting is on the schedule for next week and so, too, is a meeting of the joint committee of the CEA and KRS.

The latter is expected to continue discussions on the standard contract and the outstanding points on the licensing conditions attached to the contract.

Another item on the agenda, I understand, is the question of changes in the national release pattern.

The earlier suggestions made by the CEA were not accepted by the KRS and now the society has put forward far-reaching proposals of its own.

These are at present being considered by the CEA before the joint meeting next week.

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IN THE meantime, a great deal of interest is attached to the release pattern for Joe Levine's "Hercules Unchained," which has marked a radical departure from the conventional and has proved to be an outstanding success.

Following the start of the saturation release in the August Bank Holiday week, the 90 prints which were processed for the campaign have been booked solidly for no fewer than seven consecutive weeks. In just under two months, therefore, the film will have been played off in more than 600 weekly bookings.

That is not the end of the story, for Warner-Pathe reports that the film is scheduled for many more engagements after the seventh week of the run, and it is confidently predicted that the 90 prints will be fully utilised for many more weeks to come.

The imaginative boldness of Joe Levine's policy, carried through with such outstanding success by the Warner-Pathe team, has opened the eyes of the trade in no uncertain fashion.

It has created a record for print distribution and demonstrates that the potential for revenue in this country is by no means as bad as indicated by the ordinary run of business.

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THE return to the film industry of Lionel Clyne, formerly general sales manager of Republic, to take over control of the Regent Film Corporation and its associated companies, foreshadowed this week's news of the formation of the six new Unifilms companies. At the time of his come-back Lionel told me of his undiminished interest and confidence in the future of the industry, and outlined his plans for expansion.

On the production side he renews an association with Bruce Newbury who originally headed Herbert Yates' Republic distribution set-up here.

Their first film, "The Gentle Touch," is based on the play "Night Life of a Virile Potato," but is being developed as a situation comedy. The budget will be £110,000, Bruce told me.

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THERE is additional interest in the partnership which, through a separate production company, is also immediately engaged in the development of bowling lanes in association with exhibitors and interests outside the film industry.

Through Orbit Productions, Lionel and Bruce have negotiated a number of sites for bowling lanes and the first is expected to be opened in Hull, during January, with Brunswick equipment.

The other sites they are interested in are at Bedford, Luton, Coventry and Newport and in Belfast, in association with George Lodge, and in Scotland.

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WE are glad to see that Carl Stack, formerly general sales manager of Warner, has returned to UK distribution, as sales director of Lionel's new film renting set-up, following a stint promoting road shows of Goldwyn's "Porgy and Bess" on the Continent.

Carl's considerable experience of distribution in Britain will be a valuable asset in establishing the new concern.

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PRODUCERS will be casting a critical eye over the Italian films being shown at the Venice festival this week and next.

Reason for their scrutiny is the number of Italian films selected for screening at the festival. Italy has four on show, more than any other nation.

I gather that in view of criticism of the standard of the Italian entries last year British producers are wondering about the entries.

One British producer said: "At least one of the three Italian entries last year was below standard in most people's opinion. If that is the case this year, there will be some harsh criticism from other competitors."

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THE Rank Organisation will be represented at the festival by Paul Bethell-Fox, branch supervisor of JAROFD. He leaves for Venice today, Thursday.

The organisation's particular interest in the festival is "Three Moves To Freedom," the official German entry.

It will be released in this country by JARO and in many overseas territories by JARO. A Roxy Films production, it was directed by Hollywood's Gerd Oswald.

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IN TOWN this week is the American independent production team of director Jack and producer Melville Shavelson. They are here photographing location material for their newest Paramount release, "On The Double," a wartime comedy which stars Danny Kaye.

Despite the recent legislation which forbids the holding up of traffic for the convenience of film makers, Jack and Mel told me the police were still wonderfully co-operative. In fact they were able to shoot a scene, representing General Montgomery, General de Gaulle a

Eisenhower leaving a City building with raised eyebrow.

The Double" was scheduled originally ish production to be filmed at MGM Wood. Plans had to be changed at moment because of Kaye's rehearsals October tv spectacular in the States.

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consistently successful production team Box and Ralph Thomas last week Blue Ribbon awards for "Conspiracy "—the May winner in the ratings for ily entertainment sponsored by the trade journal *Box-Office*, represented in by Tony Gruner.

St. John, Pinewood executive producer, r the awards on behalf of publisher en. Two members of the cast, Albert d Peter Arne, witnessed the presenta-

Box-Office awards are made monthly by ional Screen Council which represents the influential organisations throughout ed States.

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DURING lunch I spoke to Dick Patterson, chairman and managing director of Paramount British, who acquired the picture for American distribution. He told me he will shortly be going to a conference in Hollywood as a result of which he may have some interesting news about Paramount's future participation in British production.

In the meantime he is snapping up suitable British literary properties as soon as they become available.

"At the moment," he said, "we are providing the story department with more material from the British end than it is receiving from the States. English authors still seem to have that art of pure and simple story-telling."

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AN announcement from Buckingham Palace last week gave the news that the Duke of Edinburgh will attend the dinner to be given this year by the KRS to the Board of Admiralty and the Royal Naval Film Corporation.

The date has been fixed for November 7 and the announcement from the Palace stated that the dinner will be held at Pinewood studios.

In the tradition of this annual get-together, where thanks are exchanged for mutually beneficial co-operation, each side acts as hosts in alternate years, and this year it is the turn of the KRS.

So, as yet, no further details of the programme for the evening are available

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BRITISH LION'S interest in films that have something different to offer is evident in its acquisition of the UK distribution rights of John Schlesinger's independent production, "Shadows." This is the film which attracted the interest of *The Observer* to the extent of a lead feature published on the front page of its magazine sec-

"Shadows" owes its first British public screening in Britain to the British Film Institute, for the opened the season of American independent presented under the title of Beat, Square Cool, at the National Film Theatre recently. Perhaps the industry does not sufficiently realise the role which the BFI plays in demonstrating, through the special presentations at the National Film Theatre, the commercial potential of unusual films, which, on first sight cannot be regarded as anything but commercial propositions.

"Shadows" in fact is the 48th film which has been taken up for commercial distribution in this country following an airing at the National Film Theatre since its opening in October, 1957. Not a bad record!

Success story: The Betty Box-Ralph Thomas production "Conspiracy of Hearts" won Blue Ribbons in the *Box-Office* May awards for best family entertainment. Pinewood executive producer Earl St. John made the awards on behalf of the publisher and here he is with Betty Box, Ralph Thomas, Albert Lieven and Peter Arne—who appear in the film—and Tony Gruner *Box Office*

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WIDELY honoured Sam Goldwyn now has the distinction of the award of the Order of the Rising Sun, conferred upon him by special decree of Emperor Hirohito of Japan.

The distinction is unique in that it is the first time that a personality in the entertainment business has received the award which normally goes to people holding ministerial posts in the Japanese Government.

Goldwyn has been honoured in this way for his "exceptional contribution towards cultural exchange between Japan and America."

This was stated by Yukio Hasumi, the Japanese Consul General in Los Angeles, when he presented the award to the maestro in his office at the Goldwyn studios in Hollywood.

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ALL branches of photography mourn the death of Dr. C. E. Kenneth Mees, the British-born photographic scientist—later to become an American citizen—who was the brain behind the research and development of Kodak in the U.S and Britain.

His memory is perpetuated in that early authoritative work known as "Shepherd and Mees"—the thesis of Mees and fellow student and lifelong friend, Samuel E. Shepherd, resulting from their study of and research into the theory of the photographic process under the guidance of Sir William Ramsey at London University College. The official title of the book is, of course, "Investigations on the Theory of the Photographic Process."

Later, in 1942, Dr. Mees published another authoritative work, "The Theory of the Photographic Process," which was substantially revised in 1954.

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BEFORE joining Kodak, Dr. Mees was a partner and joint managing director of the English photographic firm, Wratten and Wainwright. He accepted George Eastman's invitation to join Kodak on condition that the company bought Wratten and Wainwright.

Thereupon Mees went to the Kodak Park Works, Rochester, New York, to organise and direct research and development, and in 1929 he founded the Kodak research laboratory in this country. He remained a director of the British company until his death.

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DR. MEES'S contributions to the science of photography were recognised by many awards. Among the more important were the Progress Medal of the Royal Photographic Society of Great Britain received in 1913 and again in 1953; the John Scott Medal and Award of the City of Philadelphia in 1921; the Janssen Medal of the Society Francaise de Photographie in 1923; the Progress Medal of the Society of Motion Picture Engineers and the Henry Draper Medal of the National Academy of Sciences in 1936; the Rumford Medals of the American Academy of Arts and Sciences in 1943; and the Adelskold Medal of the Swedish Photographic Society and the Progress Medal of the Photographic Society of America, both in 1948; and the Franklin Medal in 1954.

In 1910 Dr. Mees was made a Fellow of the Royal Photographic Society and in 1926 an Honorary Fellow. He was elected a Fellow of the Royal Society in 1939.

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PLANS are well in progress, it seems, to make this year's SCMA Ball—to be held at the Lyceum Ballroom on Hallowe'en Night (October 31)—the most successful of the series.

This week over 1,000 brochures giving details of the ball and the "Miss Cinema" contest which will be judged during the evening, were sent out to independent cinema managers throughout the country. And another 1,000 are being distributed through the major circuits. In addition, brochures are being sent by the London and Home Counties SCMA branch, which acts as host at the ball, to local CEA secretaries seeking their support.

Organiser Graham Whitworth tells me that a number of top national film critics have accepted invitations to help judge area finals of the "Miss Cinema" contest in provincial towns and local cinema critics have agreed to help select the best entries from cinema staffs.

First prize in this year's contest is a holiday in Italy, including visits to Italian film studios.

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News of the Week

TUC will discuss relations between entertainment unions

RELATIONSHIPS between unions in the entertainment industry—and the apparent damaging effect upon members of the Variety Artistes' Federation—will be given a public airing next month before Britain's trade union leaders.

The preliminary agenda for the 92nd Trades Union Congress which opens at Douglas, Isle of Man, on September 5, contains a resolution tabled by the Artistes' Federation, recalling that the Congress consists only of bona-fide trade unions.

The resolution asks Congress to make a four-point declaration:—

"That the terms of affiliation of the Variety Artistes' Federation in 1951 were in accordance with Rule 1 and were not conditional;

That the non-recognition of the membership card of the Variety Artistes' Federation not necessarily by all but by some of the affiliated organisations of the Federation of Film Unions, is inimical to the objects of Congress and the legitimate interests of the Variety Artistes' Federation;

Livelihoods

That this non-recognition unfairly inhibits the recruitment and present membership of the Variety Artistes' Federation in the entertainment industry wherein the living theatre as an integral part has suffered largely due to the incidence of technological development, thus making many performers dependent for their livelihoods upon other forms of entertainment;

That the Variety Artistes' Federation must have the right to play its part in the interests of its members in all spheres of entertainment that the effluxion of time has so broadened."

Another motion, in the name of the Association of Cinematograph Television and Allied Technicians, deplored "the continued distortion" by the press, radio and television of shop stewards' activities.

It records its tribute to works committees and shop stewards for their "tireless work within the trade union movement and will resist any proposals to curb their legitimate activities."

Pop-singer's personals with 'Doctor' trailer

CMA is taking pop-singer Richard Allen on a personal appearance tour of London release cinemas. It is Richard Allen who sings the title song over the credits of RFD's latest "Doctor" comedy, "Doctor in Love," and all his appearances are being made with the film's trailer.

He opened his tour to an enthusiastic house at Camden Town, and has since scored success at Edmonton Regal, Holloway Gaumont, Kilburn State, Hammersmith Gaumont and Shepherd's Bush Gaumont.

On Monday this week he was at Barking Odeon and other dates include Romford Odeon, Lewisham Gaumont, Bromley Gaumont, Brixton Astoria and the Elephant and Castle Trocadero.

In co-operation with local showmen, Richard Allen is also visiting major record stores in connection with his Parlophone recording of the title song.

SCMA pay talks are to begin on September 13

NEGOTIATIONS between the SCMA and the CEA over the managers' demand for a revised agreement, which includes a claim for an all-round pay rise of £2 10s. a week, are to open on September 13.

The SCMA is also seeking a 44-hour, five-day week, an additional week's holiday, and increased subsistence allowances.

The SCMA's six months' notice that it wishes to terminate the current agreement expires on December 14. Any new agreement, the managers request, should be for 12 months with six months' notice of intention to terminate.

Southampton Gaumont's big stage programme

PROGRAMME of stage shows to intersperse film showings at the 2,300-seater Southampton Gaumont this autumn is most impressive.

It has been arranged because of the record-breaking success of live shows at the Gaumont last autumn and winter.

First booking is a week's run of the Sadler's Wells Opera Company starting on September 26. A stage version of television's "Black and White Minstrel Show" will follow from October 17. In the following week Southampton Musical Society is taking over the theatre for a week's run of "The Merry Widow."

Ballet returns to the theatre for a week from November 7 with a visit by the London Festival Company: November 28 will see the opening of "The Vagabond King," with John Hanson. A Christmas show is also likely, but no details are yet available.

Wirksworth gets back its cinema

TELEGRAMS of congratulation and good wishes from more than a dozen stars, including Tommy Steele and Cliff Richard, were read at the re-opening ceremony of Wirksworth Cinema, Derbyshire.

Councillor J. F. Slater performed the ceremony saying: "This place should never have been closed." It was Councillor Slater who showed films in Wirksworth Town Hall before the cinema was built.

Three months ago the former owners, Walton Entertainments, Ltd., closed the cinema on economic grounds, and at the auction sale it was bought by the man who built it, William Alton, of Milford, who has now leased it to the Supreme Entertainments Company.

THE 'KINE'S' LEVY READY RECKONER

The explanatory notes in the "Kine's" British Film Production Fund Levy Ready Reckoner and the examples of the use of the tables refer to calculations on the basis of total weekly admissions, as required by Customs and Excise.

It is present practice to make daily returns to renters. This still applies, of course, and it was not the intention of the notes to imply that returns recording the daily figures were no longer necessary.

Additional copies of the Ready Reckoner are available to exhibitors at a nominal charge of 8d., including postage, for single copies, or 6d. each for orders for 100 or more copies. Orders with remittance (not postage stamps, please) should be sent to The Publisher, Kinematograph Weekly, 6, Catherine Street, W.C.2.

'Dentist in the Chair' scores at Scarborough

RENOWN'S "Dentist In The Chair" is making an impact on the box-office all over the country, claims the company.

At Scarborough it beat its 50 per cent. break figure by £195 on the first day of showing, and finished the week with nearly six times the break figure. It was immediately booked for another week's run.

In some situations, "Dentist" has done over three times the business of Renown's "Carry On Admiral."

The film starts the first leg of its London release this week-end.

'Pollyanna' is tops at Studio One

WALT DISNEY'S "Pollyanna" is continuing its triumphant career at Studio One, where it has already taken more money than any film ever shown at the Oxford Street cinema.

Returns for the third week of the picture's West End pre-release season are within a few pounds of the first week's all-time record figure.

"Pollyanna," after its smash hit run at New York's Radio City Music Hall, is now doing well on release.

Kodak Keeps Cup

THE Summer Netball Cup, presented to the Film and Television Sports Association by Kodak Limited, was retained by Kodak, Kingsway, when the association held its summer netball competition.

continued on page 30

[illegible]ain is strongly [illegible]epresented at [illegible]enice festival

A[illegible] [illegible]AST 20 representatives of the British film [illegible]stry are attending the Venice festival, whic[illegible] [illegible]ened with the showing, out of competi[illegible] [illegible]esterday (Wednesday) of the French film. [illegible]ademoiselle" (formerly "Un, Deux, Trois [illegible]atre").

BF[illegible] president Arthur Watkins has been unabl[illegible] attend due to ill health, but the associatio[illegible]s represented by R. F. Stapleton and E. C[illegible] Andrew Filson, is also attending as the [illegible]M representative.

Re[illegible]senting United Artists, whose film "Tu[illegible]f Glory" is the official British entry at th[illegible] festival, are managing director Monty Mort[illegible], Dave Bickler and W. Smith. Alec Guinness, star of the film, will also be there for th[illegible] screening of the picture.

UA has three other films being shown at Venice. Billy Wilder's "The Apartment" is the official U.S entry and Jules Dassin's "Never On Sunday" and Charles Chaplin's "The Great Dictator" will be screened out of competition.

Other British film personalities attending the festival include: Leslie and Mrs. Faber and Sidney Safir (British Lion), Steven Pallos (Pendennis Pictures Corporation), W. Cartlidge and David Jones (ABPC), George Gunn (Technicolor), Phil and Mrs. Kutner and S. A. and Mrs. Michaels (Miracle Films), James Quinn, John Huntley and P. J. Hyer (British Film Institute), Paul Bethell-Fox (representing JAROFD), Ronald Neame. Anthony Heath is the official British delegate and Peter Baker, editor of *Films and Filming*, is the British representative on the international jury.

Talks with ANICA

During the festival, Andrew Filson and E. G. Lev[illegible] will meet the secretary of ANICA for talks on [illegible]he operation of the current BFPA-FBFM agr[illegible]ment with the Italian organisation.

[illegible] the 14 films being screened, four are Italian an[illegible] three are French, although only two of the F[illegible]ch productions are being shown in competi[illegible].

[illegible]ch of the other competing countries—Brita[illegible] U.S., Russia, Japan, Poland, Czechoslovakia, Y[illegible]slavia and Germany—has one film in compe[illegible]on.

[illegible]special feature of the festival this year will b[illegible]e screening of a number of films made by v[illegible]us countries during the war years.

[illegible]d Britain, because of its production activity [illegible]ng the war, will be taking a leading part. [illegible]ough the British Film Institute, seven war-t[illegible]e-produced British films will be screened. [illegible]y are: "Next Of Kin," "The Forty-Ninth [illegible]allel," "Target For Tonight," "The First Of [illegible]e Few," "In Which We Serve," "Way To [illegible]e Stars" and "The Way Ahead."

Choice of "Mademoiselle" as the opening [illegible]n is a feather in the cap of Techni[illegible]lor, for it was shot in Technirama-70 and is [illegible] first film to be made in that system ever [illegible]be shown at Venice.

Another innovation at the Festival will be the [illegible]hibition of the Technicolor rush printing unit, [illegible]hich produces Technirama "rush prints" [illegible]thin a matter of hours, in conjunction with [illegible]e company's laboratories in Paris, Rome, [illegible]adrid, London and elsewhere.

George Gunn, joint general manager of Technicolor here, will be at Venice until a day or two before the end of the festival.

Columbia International gave a farewell luncheon in New York to mark the retirement of its president, Lacy Kastner. *L. to R.:* Joe McConville, Latin American supervisor; Mike Bergher, vice-president and supervisor of the Far East and Latin America; Mo Rothman, Columbia International's executive vice-president; Mr. Kastner; B. E. Zeeman, vice-president and treasurer, and Stan Schneider, assistant secretary and assistant treasurer

ALLEN WRIGHT REPORTS FROM EDINBURGH

Controversy—and shock tactics

IF CONTROVERSY is a sign of vitality in a film festival, then there is plenty of life in the 14th Edinburgh Festival, which opened on Sunday with Columbia's screen biography of rocket scientist Wernher von Braun—"I Aim At The Stars."

At a press reception before the film's British premiere, the producer, director and stars found themselves answering a barrage of hostile questions from some newspapermen, who accused them of white-washing von Braun.

In fact, the portrayal of the scientist by Curt Jurgens is far from flattering. He is shown to have few scruples about the way his inventions are exploited, although he is hailed in the end as the man who was responsible for keeping America in the space race.

With two proposals of marriage in the opening reel, there is no time wasted in establishing love interest which is maintained spasmodically by Victoria Shaw and Gia Scala.

For its tension, the film has to rely on the process of rocket launching with the count-down and the inevitable doubts as to whether the missile will explode on the pad or veer off course.

It is a process which cannot stand too much repetition and the lack of variety seems to have cramped J. Lee Thompson's style. He has been unable to recapture either the human qualities of "Woman in a Dressing Gown," nor the suspense of "Ice Cold In Alex," though he is well served by Curt Jurgens, Herbert Lom and James Daly.

The director was accompanied at the premiere in the New Victoria cinema by the producer, Charles Schneer, and by Curt Jurgens, Herbert Lom and Gia Scala.

After the political controversy of "I Aim At The Stars" came the shock tactics of Ingmar Bergman's new film "The Virgin Spring" which had its British premiere at the Cameo on Monday.

There seems little doubt that the censor will use his scissors on the stark scene of rape which mars what is otherwise a most impressive picture.

Symbolical

It is the least symbolical of Bergman's recent films, being a straightforward reconstruction of a 14th-century legend.

A virgin, on a journey through the forest from an isolated farm to the church, is waylaid by goat-herds who ravish her and then beat her to death.

They are given shelter for the night in her father's house, and when he discovers their crime, he takes a terrible revenge.

Though it is slow at first the tension of the two crucial sequences is immense.

The fourth Bergman film to be shown at the Edinburgh Festival in successive years, it is beautifully photographed and expertly played, notably by Max von Sydoll as the avenging father.

Walt Disney's new true-life adventure "Jungle Cat" was shown at the Cameo on Tuesday. In this feature-length film in Technicolor, Disney's

continued on page 30

KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

World Markets

ACE passes production fund target of 3,000,000 dollars

NEW YORK.—The American Congress of Exhibitors states that the self-imposed deadline of August 15 for the depositing of the third million dollars of production money in the bank in cash was met. In fact, ACE is now well on its way to its fourth million dollars.

The original planning required that at least one million dollars be raised by August 15 from a limited number of exhibitors other than the original five circuits who put up the first two million dollars.

These facts were announced by S. H. Fabian, ACE chairman, who said that the response of exhibitors had resulted in an outpouring of requests to become part of the new production company, and it indicated, he felt, new enthusiasm and confidence in the industry.

To launch the project, the first two million dollars had been put up by the five theatre companies, American Broadcasting-Paramount Theatres, Loew's Theatres, National Theatres, RKO Theatres and Stanley Warner Theatres.

Mr. Fabian says the plan of operation will be formulated as quickly as possible.

With the additional participation of other exhibitors and affiliated interests together with public financing or banking support, he stated that "we will have a soundly financed company of very substantial proportions that will be a major factor in production, able to make a significant contribution to the supply of pictures, a company that exhibitors will be proud to be associated with."

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A YEAR ago saw the major film companies, from January 1, 1959 to mid-August, 1959, place 109 new pictures before the cameras. This, plus additional independently-made product and that acquired abroad, will result in 230 features being released here this year compared to the 224 released in 1959.

This year from January 1, 1960, through mid-August, the major companies have placed only 87 pictures before the cameras—20 per cent. less than last year.

Projected into 1961 releases, this could mean only 184 releases in 1961.

To the 87 now completed or still before the cameras, the majors have scheduled starting dates for only nine more pictures. Only three of the companies, Paramount, Universal and Warners, have more films started this year than last, and even here, the gain is only a few.

The need for exhibitor effort, said Theatre Owners of America, to get more pictures made was never more apparent than after a review of the production situation.

TOA also announced that it has subscribed $25,000 to the ACE production programme. Albert M. Pickus, president, described the programme as "one of the great things that is happening for exhibition because it promises to give our theatres more good product." He reported that the check for the amount had been forwarded to S. H. Fabian, ACE chairman.

"We consider the ACE programme worthy of TOA's fullest support," Mr. Pickus said. "We are not only happy to participate, as a member organisation of ACE, but intend to give it our utmost assistance to the end that it will be successful."

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WHILE the film companies were settling a new four-year contract with the Screen Extras Guild along almost the same general lines as those signed with the actors, directors and writers, the IATSE, in its annual convention, served notice on the film companies that it will ask for a new two-year contract calling for twice that paid to the Guilds on residuals on Post-60 films sold to television.

President Richard Walsh noted that the film companies have already received this request for contract negotiations that will begin this Fall to replace the craft union contracts which expire in January. The "IA" claims to represent 25,000 behind-the-camera people on the studio lots. This could prove a deterrent to post-60 sales.

The meeting was split on pay-tv with the union's New York section, the largest projectionist unit, wanting to condemn pay-tv on the grounds it would put theatres out of business while the Hollywood section, which covers studio personnel, urged against pay-tv condemnation, feeling if it is successful, it would create new revenue sources for the studios.

The organisation also urged government subsidies for the industry partly as a means to stem a growing film company tendency to film pictures abroad to take advantage of lower production overseas costs.

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SOME exhibitors weren't very happy with the opinions expressed by MGM president Joseph Vogel who told Los Angeles security analysts he was convinced pay-tv would become a reality in the U.S and that the industry would profit considerably from this development.

He disclosed MGM is discussing with an electronics company plans for becoming involved in pay-tv but thought it premature to go into details.

Regarding post-48 films, he said MGM was reluctant to make its 300 films available to tv for the time being. Said he, "We do not have the slightest idea of the value of these films and we will not part with them until we are ready. We are in no hurry."

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HERE's the new way the U.S Department of Commerce sees the motion picture industry from a statistics viewpoint. In 1956 it had a gross revenue of 1,228,000,000 dollars; in 1957, 1,120,000,000 dollars; in 1958, 1,168,000,000 dollars; in 1959, 1,278,000,000 dollars.

1956 saw 206,000 people engaged in production; in 1957 there were 213,000; in 1958, 181,000; in 1959, 171,000.

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TECHNICOLOR and its wholly-owned subsidiaries registered a consolidated net income of 288,243 dollars, after taxes, or 14 cents per share, on the 2,036,235 shares outstanding, for the 28 weeks ended July 9.

This compares with a net loss of 74,5[illegible] dollars after applicable tax credit or four cents per share for the same period of last year on the shares then outstanding. The latest showing represents a net improvement equal to 18 cents a share.

Earnings before taxes for the 1960 period amounted to 627,783 dollars with a loss of 153,225 dollars for the corresponding week of 1959, resulting in an improvement of 781,008 dollars in operating results.

The improved results for 1960 to date were achieved by an increase in the company's motion picture revenue and via a "vigorous programme of cost reduction and reorganisation which began early this year" stated president John R. Clark, jnr. He indicated that the re-organisation will continue in the future.

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20th CENTURY-FOX's board of directors approved the latest agreement with the Webb and Knapp Inc. company for the sale of its studio property and it has scheduled a special

HITCH IN WARNER SALE TO TV

All is not clear sailing regarding the recent sale of post-1948 pictures by Warner Bros. to Canada's Creative Telefilms and Artists, Ltd. The American Federation of Musicians has filed suit to bar the film company from transferring the eleven million dollars worth of features.

In the Federal Court action, the AFM claimed that according to contracts between musicians and motion picture producers, the films may not be exhibited on tv without consent of the Federation. Some 122 features are involved.

Warner Bros. declined comment.

TECHNIRAMA

THE IDEAL PROCESS

for

70 mm. ROAD SHOWS

(with 6 channel stereophonic sound)

and

35 mm. RELEASE PRINTS

A PRODUCT OF TECHNICOLOR

... meeting for October 17 to vote ...osal. A total of 43,000,000 dollars in ... be paid for the property.

\+ + +

... E. LEVINE, president of Embassy ... has been named Motion Picture ... 1960 it was announced by S. H. ...resident of the Motion Picture ... He will be honoured at the 22nd ...neers Dinner to be held in Novem- ... **Konecoff.**

UF... loss is followed by ...auke's resignation

BO...—Arno Hauke, director-general of UFA ...many's largest motion picture concern, has ...ed states the Deutsche Bank, one of the ...ers of UFA. Resignation of Mr. Hauke follow...d shortly after the company's annual report ...vealed a loss of 5.4 million deutschmarks or ... third of the company's registered capital.

The resignation has several sensational aspects from German observers' points of view. Mr. Hauke issued a no-comment statement and said that "the affair will be handled by my lawyer."

A few days ago, he announced that the critical financial situation is not confined to the UFA concern, but is typical of all the large companies in Germany.

German observers report that UFA might be merged with another large German film company Bavaria Filmkunst—in order to put the concern back in a sound financial position.

Profitable

Bavaria Filmkunst is the largest West German studio operator. It has firm and profitable contracts with West German Television broadcasting organisations. UFA has no such contracts.

...varia Filmkunst and UFA are principally ow...d by an identical group of owners, banks, chemical and raw stock manufacturers and equipment makers. A merger of UFA and Ba...ria Filmkunst would not bring any major ch...ges in the ownership situation in each of th...wo companies.

... official comment about the future of UFA, w...h, incidentally, operates Germany's largest th...e circuit, has been given up to now. The po...bility of a merger has, however, several in...ng aspects for companies exporting pictures to ...rmany. In fact, a re-combination of UFA a... Bavaria would revive the old super-combine w... existed in Germany before the end of the w... and which was divided into several smaller ...ps by joint American, British and French ...n.

...y combination of UFA and Bavaria Film... would mean that a single German concern ...ld dominate the market and would, in fact, ...in a position from which it could dictate ...ditions.

... definite decision about the future of UFA ...generally expected in the next few weeks. ...s decision is expected to include foreign sales ...anisations of UFA as well.

...Mr. Hauke, UFA's ex-director-general, during ... recent months tried to set up a world-wide ...A sales organisation. This included acquisi... of a French company, Sofradis. Owners of ...A are reportedly deeply disappointed with ... results of the French deal and with general ...ort earnings of the company.

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ONLY 16 feature films were shown by West German television stations during the first six months of this year. Only four features out of the total are domestic German films.

Seven of the imported feature films shown by German television stations were unable to find their way into German theatres prior to the television showing.

German television stations still pay less than £3,500 for a good feature film. This is in contrast to the maximum potential audience of 14,000,000 people reached by West German and West Berlin television stations.

The West German industry has a voluntary agreement under which no pictures are to be sold to television stations in Germany. The agreement has, up to now, prevented any large-scale sales of library pictures. The situation is expected to change, however, with the advent of commercial television on or around the end of this year.

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NO COMMON film policy will be introduced for the six member-nations of ECM, France, Italy, West Germany and the Benelux countries, according to a German report.

ECM headquarters is trying to survey the film market situation in different ECM areas, but has met some resistance.

ECM Brussels headquarters officials are actively planning removal of subsidies, tax discrimination and other kinds of discriminations against ECM countries.

Other Brussels plans call for a common import policy for American, British and Austrian pictures. This is described, however, as a long-range programme which has no chance of being introduced in the near future. — **Gustav Genschow.**

Advertising control is under consideration

PARIS.—A commission will be set up to pass or censor film advertising in France if the present film censorship project—which no one likes—ever comes before Parliament.

The censoring of advertising matter will prove an even bigger problem than the censorship of films which has already run into very heavy weather.

The Minister of Information, M. Terrenoire, announcing the inclusion of advertising control in his film censorship proposals admitted the problem was a stiff one.

Answering a question by a Municipal Councillor, the Minister pointed out that as the advertising of films is the responsibility of each exhibitor and can vary with each theatre, it is very difficult to control.

Censorship

It is difficult to find anyone in Paris, in August, to comment, but it is certain that next month, when the holidays are over, the exhibitors and the distributors will want to know more about this censorship.

Exhibitors are not opposed to a cleaning up of the hoardings just as they are not opposed to cleaning up French films. They say that family and local cinemas suffer, as parents will not take the family to see films with sex themes.

Some posters even exaggerate the sex angle and paint a film in more lurid colours than it deserves.

It is not known whether the project will include the censorship of "live" advertising stunts which are rare in France but which may develop.—**Henry Kahn.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Anna Of Brooklyn ... (Columbia)—Italian	97 min. (U)	Gina Lollobrigida ... Dale Robertson Vittorio De Sica	Romantic comedy, with English dialogue, about glamorous young woman who returns to her native Italian village, following her American husband's death, and sets hearts a-flutter. Story featherweight, but characters amusing, direction resourceful and backgrounds, superbly photographed in Technirama and Technicolor, delightful	Capital star light booking (C)
Bullfight ... ... (Gala)—Spanish	70 min. (X)	Commentary by Bryant Haliday	" Blood and sand " documentary tracing the history of bullfighting from the earliest days. Editing a trifle uneven, but personalities interesting, commentary smooth and " ring " activity vividly realistic	Man-size art house fare (NC)
†Come Dance With Me (Columbia)—French	90 min. (X)	Brigitte Bardot ... Dawn Addams Henri Vidal	Technicolor French who-dunnit concerning attractive young woman who helps save husband from murder rap. Story intriguing, acting competent, sex asides frank, comedy apt, English sub-titles fluent and star values compelling	Very good adult comedy-thriller (NC)
†L'Eau Vive ... ... (British Lion)—French	96 min. (U)	Pascale Audret ... Milly Mathis Charles Blavette	Franscope and Eastman Color comedy melodrama, given English sub-titles, covering fierce fight by rapacious French villagers over orphaned minor's fortune. Story humorous and holding, characterisation clever, by-play unusual and settings and camera work first-class	Very good " double bill " (C)
†Let's Make Love ... (20th Century-Fox) —U.S	119 min. (U)	Marilyn Monroe ... Yves Montand Frankie Vaughan	Romantic comedy-drama, photographed in CinemaScope and DeLuxe colour, describing how Franco-American millionaire woos and wins a pretty actress by posing as a struggling entertainer. Script smooth and snappy, Yves Montand irresistible, co-stars first-class, guest talent rich, treatment showmanlike, sentiment popular, humour apt, feminine angle strong, decor effective and songs tuneful	Infallible box-office proposition (C)
†Ocean's Eleven ... (Warner-Pathe)—U.S	127 min. (A)	Frank Sinatra ... Dean Martin Angie Dickinson	Panavision and Technicolor comedy crime melodrama, with songs, about American " league of gentlemen " which successfully raids Las Vegas casinos, but quickly loses ill-gotten gains. Tale intriguing, types widely varied, direction shrewd, light relief crisp, penultimate tension strong, twist ending neat, numbers catchy, authentic backgrounds brilliantly photographed and star values big	Excellent popular booking (C)
Outlaw Queen ... ... (Hillcrest)—U.S	66 min. (U)	Andrea King ... Harry James I. Stanford Jolley	Western concerning attractive young woman who acquires wealth, but finds that money isn't everything. Plot taut, acting robust, saloon activity colourful, fights realistic and climax salutary	Reliable " second " (C)
*Piccadilly Third Stop ... (Rank)—British	89 min. (A)	Terence Morgan ... Yoko Tani William Hartnell	Crime melodrama telling how slick guys rifle safe in a London Embassy, but fatally quarrel over the loot. Story suspenseful, characters sharply drawn, direction forthright, romantic interludes frank, humour apt, detail convincing and finale thrilling	Very good British "thi ear " (C)
Torpedo Zone ... ... (Archway)—Italian	67 min. (U)	Lois Maxwell ... Renato Baldini Folco Lulli	War-time melodrama about Italian U-boat commander who strictly observed International Code. Yarn factual and backgrounds authentic, but acting erratic, treatment uneven and English dialogue stilted	Ticklish booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

continued on page 2

"I DIDN'T TAKE MY WIFE FOR GRANTED-

WE FELT WE'D BEEN CHEATED

BECAUSE THEY DIDN'T PLAY A NEWSREEL."

Give your customers extra satisfaction

by playing

BRITISH MOVIETONE NEWS

THE COLOURFUL NEWSREEL

GET IN TOUCH WITH YOUR NEAREST 20TH CENTURY-FOX BRANCH

STANLEY BAKER
as **Johnny Bannion** He tried the biggest double cross on record!

MARGIT SAAD
as **Suzanne**. She loved him — and didn't care what she did to prove it.

SAM WANAMAKER
as **Mike Carter** Cold as a snake — ruthless as hell.

EDINBURGH INTERNATIONAL FILM FESTIVAL 1960

GREGOIRE ASLAN
as **Frank Saffran** "The Boss" inside or outside prison.

PATRICK MAGEE
as **Mr. Barrows** The tougher they came the better he liked it.

Nat Cohen & Stuart Levy are proud to announce that

THE CRIMINAL

has been honoured by selection for showing at the

EDINBURGH INTERNATIONAL FILM FESTIVAL

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

Nat Cohen and Stuart Levy Present A Merton Park Studios Production

STANLEY BAKER

THE CRIMINAL

ALSO STARRING

MARGIT SAAD · SAM WANAMAKER
GREGOIRE ASLAN

Produced by JACK GREENWOOD
Directed by JOSEPH LOSEY
Screenplay by ALUN OWEN
Music Composed and Conducted by JOHNNY DANKWORTH with his Orchestra

...our Films

by JOSH BILLINGS

W... End

I ... been suggested that my sniping at the ... is psychopathic, but this isn't a true ...gnosis. I merely pepper the eggheads with ...munition recklessly provided by them.

H... about "Nothing more malevolent has been seen on the screen"; "Horror reached a fiendish peak"; "Shock in stomach"; "No wonder a mother clutched her offspring to her breast."

Were these words written by Jympson Harman about some X certificate horror film? Not on your life! He was referring to "Sleeping Beauty" (Disney—Technirama), which is on the third leg of its London release and, so far as I know, hasn't thrown a scare into the tiniest tot.

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TONY REDDIN, Paramount's publicity chief, and his team have been burning the midnight oil trying to find a quotable line in the reviews on "Psycho" (Paramount), hardly warmly received by the critics. They've drawn a blank, but the Plaza box-office has given them something to quote—sensational figures! For instance, "Psycho's" second week's takings were an all-time second week record at the Plaza and they're still climbing. Moreover, the film scored a bulls-eye in Brighton and is confidently expected to clean-up throughout the country. Obviously, "Psycho's" just the therapy the cinema needs!

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I THOUGHT "The Last Days Of Pompeii" ...ited Artists—Supertotalscope—Italian) jolly ... hokum. The long-haired boys and girls ...d to differ, but public opinion is undoubt... on my side. The spectacle has "beaten the ..." at the London Pavilion and did a burster ...elease.

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"THE LOST WORLD" (Twentieth Century-...—CinemaScope), a modern version of Conan ...yle's classic, definitely cannot be called high-...w. It's not even good Conan Doyle, but it's ... exciting lark and the cash customers are ...epting it in the spirit in which it was made. ... film's had a highly profitable run at the ...eon, Leicester Square.

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IT'S STILL difficult to get a seat at the ...icester Square Theatre without queueing and "The Apartment" (United Artists—Panavision) ... responsible for the "house full" boards. The ...n's a really first-class comedy drama and fully ...serves its success.

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"SUDDENLY, LAST SUMMER" (Columbia) ... eerie British psychiatric melodrama, continues ... take big money at the Columbia Theatre, ...haftesbury Avenue. It must, however, come off on September 5 to make room for "Song Without End" (Columbia—CinemaScope), the story of Franz Liszt.

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ON THURSDAY, "Let's Make Love" (Twentieth Century-Fox — CinemaScope), the eagerly awaited Marilyn Monroe-Frankie Vaughan opus, will be launched at the Carlton, Haymarket. "From The Terrace" (Twentieth Century-Fox—CinemaScope), the present occupant, has proved a money-spinning "stop-gap"; and will "Let's Make Love" make money? I'll say!

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"POLLYANNA" (Disney), a delightful screen version of Eleanor H. Porter's novel, is filling Studio One, Oxford Street, and audiences are singing the praises of Hayley Mills, marvellous in the name part. Let me again remind you that the film goes out on January 2, 1961, a glorious New Year gift for the exhibitor.

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THE ONE newcomer, "Let No Man Write My Epitaph" (Columbia) got mixed notices. Let's face it, the low-life melodrama, although finely acted and skilfully directed, isn't everybody's cup of tea, but there was a brisk demand for it at the Odeon, Marble Arch, over the week-end.

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"SONS AND LOVERS" (Twentieth Century-Fox—CinemaScope—British) did a fine stint at the Carlton, Haymarket. It was then transferred to the Rialto, Coventry Street, and concurrently went on release. The film rang the bell in the suburbs and is still scoring fluently at the Rialto.

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THE REAL turn-up is "Village Of The Damned" (MGM—Metroscope—British), now in its eleventh week at the Ritz. The science-fiction thriller, which by the way has a compelling feminine interest, took a flyer and has never looked back.

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MAKE no mistake, "The Nun's Story" (Warner-Pathe) really clicked during its return visit to the Warner Theatre. Today, "Ocean's Eleven" (Warner-Pathe—Panavision), a comedy crime melodrama, takes over. Although set in gambling city Las Vegas, there's nothing chancey about "Ocean's Eleven"! It's a cast iron box-office bet.

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EROS'S "The Trials Of Oscar Wilde" (Super Technirama 70—British) leaves the Cameo-Poly, Regent Street, today. It's taken a lot of money and is especially recommended for good- and high-class halls.

THE British stunt booking, "The Nudist Story" (Eros), carries on at the Cameo-Royal, Charing Cross Road. It's packing the place and commends itself to the alert independent showman.

On release

AS FOR the general releases, I said I thought "Hercules Unchained" (Warner-Pathe-Dyaliscope—Italian) would finish up the biggest money-maker of the year. Now I hear that "Doctor In Love" (Rank—British), which equalled and in many cases exceeded "Reach For The Sky" (Rank—British) figures in key provincial and seaside towns, did terrific business at the New Victoria, London, and got off to a flyer last Sunday on the first leg of its London release, may well make the "Hercules Unchained" figures look sick.

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BUT CONJECTURE is one thing and performance another, so let's review the "Hercules Unchained" feats to date. The first week's total was an all-time ABC record, the second very little lower, and so far the third is comparable with the other two. On this reckoning, "Hercules Unchained" will certainly take some beating.

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UA's "The Last Days Of Pompeii" (Supertotalscope—Italian), as I have already stated, took a mighty packet on the National Circuit. And don't worry about the A certificate, you just can't keep the kids out.

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I MUST confess I was not too confident about "Make Mine Mink" (Rank — British), but I can assure you the comedy's gone down really well with all classes and ages. Come to think of it, it has a particularly attractive cast, headed by the inimitable Terry-Thomas and the redoubtable Hattie Jacques. Subsequent run exhibitors, get cracking!

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FOR SOME unfathomable reason, "Sands Of The Desert" (Warner-Pathe—British) was off the mark slowly, but it soon made up the leeway. But, good as its London receipts were, they look small compared to provincial ones.

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I'VE ALWAYS regarded "Sleeping Beauty" (Disney-Technirama) as a Christmas attraction, but be that as it may the cartoon version of the fairy tale is doing extremely well. Grown-ups, as well as youngsters, are really enjoying it and, despite the critics' strictures, the RSPCC hasn't been called in. By the way, the film is in Technirama, not Technirama 70.

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"FROM THE TERRACE" (Twentieth Century-Fox-CinemaScope) has had a highly satisfactory first week. It's sophisticated stuff, but not highbrow. Moreover, it's got box-office stars.

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I UNDERSTAND that "Kidnapped" (Disney—British) made a hesitant start, but soon

continued on page 29

PROSPER WITH ANGLO!

RENTERS' NEWS

New camera process is developed to film 'Jack, The Giant Killer'

FANTASCOPE, a new process of special effects photography, is being used for the first time on Edward Small's 2,500,000 dollar Technicolor production for United Artists release, "Jack, The Giant Killer."

Developed over the past two years by Small in conjunction with the Howard A. Anderson Company, who are handling special effects photography on "Jack, The Giant Killer," the Fantascope process contains innovations in colour photography that impart depth dimensions to model animation.

Realism

The system also features a matte process that integrates the use of stop-action puppets with live action, eliminating the necessity of using miniatures and thereby lending more realism to action scenes.

Fantascope also employs the use of Technicolor's full aperture wide-screen process which takes maximum advantage of normal 35-mm. negative without the use of special cameras or film. Kerwin Matthews and Judi Meredith are co-starred in "Jack, The Giant Killer." Jerry Juran directs.

Gala festival entries at Cork and Venice

GALA Film Distributors has three of its current films represented in the official acceptance for Venice and Cork Film Festivals.

Two of Shochiku's international features have been selected as the official Japanese entries, both with strong emotional content and aimed to appeal to the world markets.

For Venice, Masaki Katayashi's "No Greater Love" is based on the current best-seller of the same title. In the documentary section at Venice, Gala has the feature-length documentary —"Mystery of the Himalayas."

At Cork, Shochiku's "When A Woman Loves" is again the filmed version of a best-selling novel.

At both festivals, Shochiku, the major producing company in Japan, will be represented by Kenneth Rive, its European executive.

Both the Shochiku features are to be included in the Japanese Festival "Grand Pageant" which Gala launches this coming autumn at the Gala Royal.

'Bells are Ringing' takes a million

MGM'S "Bells Are Ringing" has passed the one million dollar milestone at Radio City Music Hall, New York. This success augers well for the picture's opening today (Thursday) at the Odeon, Leicester Square.

"Bells Are Ringing" reached the million dollar mark during the first day of its seventh week at Radio City. Only five other pictures have played a seventh week at this theatre in the past four years.

The picture, in CinemaScope and Metrocolor, stars Judy Holliday and Dean Martin. It was produced by Arthur Freed and directed by Vincente Minnelli.

Powell to produce and direct three for Fox

THREE pictures are to be produced by Dick Powell within the next six months for Twentieth Century-Fox.

Powell will have the services of Pat Boone for the starring role in "Bachelor's Baby," romantic comedy from the Gwen Davenport novel. The picture is scheduled to start shooting next month.

Later this year Powell will produce "Solo" with Robert Wagner in the starring role. The film will conclude Wagner's 10-year contract with the studio.

Third of the Powell productions is "Big River, Big Man," best-selling novel by Thomas W. Duncan and set in the Wisconsin logging camps. Powell plans an early 1961 start.

As a result of the tremendous business being experienced by 20th Century-Fox's current release, "From The Terrace" both here and in the United States, the company has bought the motion picture rights to two additional yet unpublished John O'Hara novels.

One is "The Man Who Could Not Lose" while the other is yet untitled.

'Brides of Dracula' pulls them in

HAMMER'S "The Brides of Dracula" followed up its opening day record take at the Twin Regals, Manchester, by setting up seven-day and seven individual day record takes. And at the Theatre Royal, Dublin, the film scored the biggest week there for many years.

"The Brides of Dracula," which is released by UI through RFD, stars Peter Cushing, Freda Jackson, Martita Hunt and Yvonne Monlaur with Miles Malleson and David Peel.

Anthony Hinds produced, Terence Fisher directed.

Anglo Amalgamated and the Associated British Picture Corporation recently had a visit from Jan Nuijten of Holland, winner of a national competition sponsored in Holland by the magazine "Song Wereld" in conjunction with Centra Film, the distributor in Holland of the Associated British film "Tommy the Toreador." Jan Nuijten is seen here with Richard Todd

BRITISH LION GETS 'SHADOWS' FOR U.K

BRITISH LION will release the widely praised John Cassavetes film, "The Shadows," in Britain.

"Shadows" is the film that was made on location in New York. It was filmed, says director Cassavetes, "entirely without a script."

Already the film's improvisation technique has earned it a reputation as a landmark in film-making.

New records fall to 'Doctor' every day

FRESH reports of new take and admissions records set up by the Betty Box-Ralph Thomas production "Doctor In Love" are coming in daily from all over the country.

Latest of these include new weekly take records set up at the Odeon, Wolverhampton; Odeon, Paignton; Odeon, Morecambe; Odeon, Scarborough; Odeon, Blackpool.

New daily take and admissions records were set up at Regent, Brighton; Gaumont, Salisbury; Odeon, Worthing and daily take records at Odeon, Wolverhampton; Odeon, Morecambe; Odeon, Southsea; Gaumont, Weymouth; Gaumont, Bournemouth; Gaumont, Portsmouth.

New Sunday take and admissions records were established at the Odeon, Worthing, and the Odeon, Sevenoaks, and Sunday take records at Odeon, Wolverhampton, Odeon, Bognor, and Odeon, Littlehampton.

"Doctor In Love" stars Michael Craig, Virginia Maskell, James Robertson Justice, Carole Lesley and Leslie Phillips. London release began on Monday on the Rank circuit.

'Never Let Go' holds tight

FROM the Savoy, Dublin, Rank FD has report of excellent two-weeks' business for Richard Todd-Peter Sellers drama "Never Go."

The picture is stated to have done even bet in its second week than in its first.

This Julian Wintle—Leslie Parkyn produc from Beaconsfield also stars Elizabeth Se with Adam Faith and Carol White. Peter Sarigny produced, John Guillermin directed.

'Big Fisherman' at Savoy, Dublin

ROWLAND V. LEE's Centurion Production "The Big Fisherman" is opening at the Savoy Dublin on Friday, August 26, and not at the Regal, as previously announced by Walt Disney Productions.

continued on page 16

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ANTASTIC
Business

- ★ MANCHESTER
- ★ NEWCASTLE
- ★ COVENTRY
- ★ DARLINGTON
- ★ CAMBRIDGE
- ★ NORWICH
- ★ ANDOVER
- ★ ST. HELENS
- ★ SALISBURY
- ★ BEDFORD
- ★ NORTHAMPTON
- ★ WELLINGBOROUGH
- LLANDUDNO
- RHYL
- RYDE
- SHANKLIN
- SANDOWN
- VENTNOR
- BIDEFORD
- BARNSTAPLE
- ABERDEEN
- NEWQUAY
- CLACTON
- DUNDEE

It's a
RENOWN
Release

IT'S FANTASTIC ! BUT THESE ARE FACTS !

AT SCARBOROUGH THE WEEK'S 50% BREAK WAS BEATEN BY £195 THE FIRST DAY, FINISHING THE WEEK NEARLY SIX TIMES THE BREAK FIGURE !

○ *The Whole Country is* ○

ACHING WITH ***LAUGHTER*** *AT*

DENTIST IN THE CHAIR

N.B.

★ *THESE ARE* ***NOT*** *SEASIDE RESORTS!*

RENTERS' NEWS

—continued from page 14

Many new faces in the latest Paramount films

AS PART of the studio's continuing programme to groom new personalities, Paramount Pictures will present many new faces in its forthcoming productions for 1960-61.

Making her screen debut opposite William Holden in the title role in Ray Stark's "The World of Suzie Wong" will be Eurasian beauty Nancy Kwan.

One of Italy's leading juvenile stars, ten-year-old Marietto, will be seen in Shavelson-Rose's "It Started in Naples." The lad portrays the "nephew" of Clark Gable and Sophia Loren in the VistaVision-Technicolor comedy.

Presley again

In Hal Wallis's "GI Blues," Elvis Presley is appearing in his first film since completion of military service. He will be surrounded by no fewer than five fresh film faces—namely, Juliet Prowse, the dancing sensation of "Can-Can"; Sigrid Maier, model and New York cover girl; Leticia Roman, actress-daughter of Italian novelist Nino Novarese; and stage and TV performers Robert Ivers and James Douglas.

Marlon Brando personally selected as his leading lady in "One-Eyed Jacks" the exotic Mexican newcomer, Pina Pellicer, whom he discovered in a Mexico City stage production of "The Diary of Anne Frank."

France's Mylene Demongeot has her first English-speaking role in Dino DeLaurentiis's "Under Ten Flags," co-starring Van Heflin, Charles Laughton and John Ericson.

American debut

Eva Dahlbeck, one of Sweden's top stars who scored in several Ingmar Bergman films, makes her American debut in Perlberg-Seaton's "The Counterfeit Traitor," espionage drama in Technicolor, co-starring William Holden, Lilli Palmer and Hugh Griffith.

Annette Vadim, the Danish actress, will make her American debut in Roger Vadim's "Blood and Roses," co-starring Mel Ferrer and Elsa Martinelli.

Star-maker Hal Wallis will introduce two other new players in his future productions for Paramount. They are Norma Crane, a blonde who has scored several stage successes on and off Broadway, who is featured with Dean Martin and Shirley MacLaine in "All in a Night's Work," and teenage recording star Rod Lauren, who will co-star with Lizabeth Scott and Dolores Hart in "Girls of Summer."

'Constable' scores in Scotland

FOLLOWING its success this side of the border, box-office takings for Scotland are again excellent for Anglo Amalgamated's comedy "Carry On Constable," states the company.

"Carry On Constable" stars Sidney James, Eric Barker, Kenneth Connor, Charles Hawtrey, Leslie Phillips, Joan Sims, Hattie Jacques and Shirley Eaton.

British film producer Tom Morahan, who produced "Circle Of Deception," seen leaving London Airport with a copy of the film, which he was taking to Hollywood to show to Bob Goldstein, 20th-Fox executive in charge of production. Gordon Pilkington, the film's editor, accompanied Mr. Morahan. Mrs. Morahan went to see her husband off, so also did Fred Gunn, production manager on the picture which was made at Walton Studios. "Circle Of Deception" stars Suzy Parker, Bradford Dillman, with Harry Andrews

Anglo's two winners in Sweden

ANGLO AMALGAMATED'S "Please Turn Over" is still running to capacity after six weeks' top business in Sweden. Now comes news of another outstanding success, "Carry On Nurse," playing at the Anglais, Stockholm.

The excellent business done by this ever-popular comedy resulted in the film being retained for a second week, with business which was even greater than the first week.

The film continues with astronomical business and a cable from Sweden has asked for another copy to be sent over immediately.

These pictures have been a major attraction throughout Anglo Amalgamated's overseas market, states the company.

Paramount to screen 'Walk Like a Dragon'

PARAMOUNT will trade show "Walk Like a Dragon" at the Plaza Theatre, London, on Tuesday, August 30, at 10.30 a.m.

This is a dramatic story of a Californian town in the late 19th Century and what happens when two men—one American and the other a Chinese—fight over the love of an Oriental slave girl.

Heading the cast are Jack Lord, Nobu McCarthy, James Shigeta, Mel Torme, Josephine Hutchinson, Rudolph Acosta and Benson Fong.

The picture was produced and directed by James Clavell. Clavell and Daniel Mainwaring together wrote the story of the film.

Rank re-issues are held over

TWO of RFD's Shakespeare re-issues, "Hamlet" and "Henry V," had such wonderful runs at the Academy, Oxford Street, London, that the films have been re-booked to the theatre for a further two weeks each.

Both of these pictures star Sir Laurence Olivier and were produced and directed by him. "Hamlet's" cast includes Jean Simmons, Terence Morgan, Basil Sydney, Peter Cushing, Stanley Holloway, Esmond Knight and Anthony Quayle. "Henry V" also stars Robert Newton, Lesley Banks, Renee Asherson and Esmond Knight.

'Song Without End' takes big money

HERALDING its world premiere at New York's Radio City Music Hall, the Columbia Pictures release of William Goetz's "Song Without End—the Story of Franz Liszt"—took £9,515 in its first day.

The figure, which is the second highest in the 27-year history of the Music Hall, for a non-holiday opening, missed only by a few admissions establishing an all-time record.

The picture, which stars Dirk Bogarde and introduces a new star, Capucine, continues on its extended run.

"Song Without End" opens on its London premiere engagement at the Columbia Theatre on September 5.

Harvey will star in 'Borrowed Life'

LAURENCE HARVEY will star in "Borrowed Life," the new Erich Maria Remarque novel, which will be made by Columbia Pictures in conjunction with Chalet Productions, Harvey's recently formed independent company.

"Borrowed Life" will be the first of four Harvey films which Columbia will release.

"Borrowed Life," which will be published by Harcourt-Brace in the United States next Spring, is by the author of the classic, "All Quiet On The Western Front."

The locale of "Borrowed Life" is the mountain country of Switzerland, France and Italy, where actual locations will be filmed. "Borrowed Life" will go before the cameras next year as one of Columbia's most important productions.

Production

by BILL EDWARDS

REBELLIOUS . . .

Tony Hancock discards the 9–5 bank clerk routine to become a Left Bank artist in Associated British's "The Rebel" now filming at Elstree. 'Ere's 'Ancock and director Robert Day on the set at ABPC

The scene is a Left Bank Existentionalist party. Among other things there is a tartan piano, a skeleton holding a lampshade, a girl with blue lips, another girl with green hair and a man with half a moustache sleeping on top of a bookcase (he is a writer). No one is going to be caught conforming.

In the middle, carefully concealing his complete non-comprehension, is Tony Hancock. Hancock, the former 9-5 ledger clerk, who has thrown off convention to become a painter. Hancock whose new Infantile School of pictures has now made him the idol of Parisian intellectual society.

The scene is from "The Rebel," now filming at ABPC Elstree with Paul Massie, George Sanders and Dennis Price.

Top man

At 36, Hancock is not only Britain's top man of comedy, but also its most careful exponent. Over the past few years he has been wooed with a score of scripts from film companies desperate to turn the tables on television. All were turned down in favour of "The Rebel," scripted by Hancock's own writers Alan Simpson and Ray Galton.

It is the same script which Rank almost made two years ago. The plans fell through when the story line could not be agreed.

Said Ray Galton: "They wanted to switch the action from Paris to the West of England, to Torquay or somewhere like that. And they also wanted to bump up the love interest. Tony's type of humour is highly specialised, closely defined and none of us could see that these changes were going to help. So the deal fell through."

The script is now being made without any changes—apart from cuts—by Associated British and will be distributed by Warner-Pathe.

The heavy responsibility of directing the television comic in his first major feature for the cinema has gone to Robert Day. Day's comedy background includes "Bobbikins," with Max Bygraves, and "Two Way Stretch," with Peter Sellers—in addition, he rates himself one of Hancock's greatest fans.

"For me," he said, "the happiest thing about this picture is the knowledge that Tony is not being exploited merely as a television top name.

"There is no question of him being rushed into some old rubbish to cash in on the popularity of his name. Every word has been written specially for him."

"The Rebel" is produced by W. A. Whittaker. Among his pre-production problems was the finding of pictures suitable for the extensive studio and exhibition sequences. He solved this one by commissioning the talented young British painter Alistair Grant.

"Where the pictures are supposed to be good," said Bill Whittaker, "they really are good. No one who takes art seriously is going to be outraged."

\+ + +

HAMMER has a six-picture programme to complete between now and the end of Spring. It starts at Bray on September 5 with "The Inquisitor," which Michael Carreras will produce and John Gilling direct for Columbia and will be followed by "Curse of the Werewolf" for UI. Tony Hinds will produce and Terence Fisher directs this colour subject.

Simultaneous with "Werewolf" will be "See No Evil" (formerly "Hell Hath No Fury"), which will be made at ABPC Elstree and on location in the south of France. Jimmy Sangster wrote and will produce this one, which is also for Columbia release.

Two more Columbia releases will follow—the screen version of Beverley Cross's stage play, "One More River," and Peter Newman's original Western, "The Brutal Land."

This will start some time next March with locations on the American-Mexican border—it's believed this is the first time a British picture has been made in America

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STARTING at Shepperton on Monday: "The Devil Inside," which E. M. Smedley Aston is producing for British Lion release. This co-feature thriller, set in and around London, was scripted by Peter Barnes and will be directed by television director Cliff Owen. It has a three weeks' schedule.

Key unit men include lighting cameraman Geoffrey Faithful, art director George Provis and production manager Cliff Brandon.

Also starting at Shepperton on Monday week will be Columbia's "The Greengage Summer," starring Danielle Darrieux, Kenneth More, produced by Victor Saville and directed by Lewis Gilbert, and Walt Disney's "The Horse

continued on page 29

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Television

by TONY GRUNER

A JOINT ATV-ABC autumn campaign is the spearhead of the ITV new scheduling policy for the autumn. The two week-end companies—ATV for London and ABC for Midlands and the North—have apparently decided to throw in their best programmes for the week-end and have, in fact, as reported in last week's "Kine.", tended to leave weekday programming much the same as it was last year.

The week-end "New Look" for ITV is, however, a formidable proposition—not only to the BBC but the cinema industry.

Commenting on this, Val Parnell said: "These are the most sweeping changes which any programme company has made since independent television first took the air five years ago."

He pointed out that fortunately ATV planned its week-end television with ABC and both companies felt the same about the importance of new programming methods.

New season

"When our new season starts on Saturday, September 10, all our week-end programmes—whether live, taped or on film—will have been specifically designed for the TV medium. And, what's more, we are showing a higher proportion of live actuality television in the spheres of sport, drama, comedy and general feature programmes than ever before.

"Out go all the old cinema films. There will be no feature films shown on the main ITV network over the week-end this autumn.

"Why? Simply because our combined programme resources now make it possible for us to bring viewers more live productions and several new TV film series from British, Australian and American studios."

This week I was shown a preview of the new schedules and counted no fewer than 13 new programmes.

Of these, six have been provided by ABC, five by ATV, one by Southern Television and one as a joint ABC-ATV venture.

The entire shape of Saturday night entertainment has been changed drastically. Programmes open up at 1.40 with the ITV sporting outside broadcast show "Let's Go," and at 5.30 p.m. the first new programme is "Foo Foo," the Halas and Batchelor cartoons.

These are the series of 15-minute animations made specially for the television medium.

At 6 p.m. the Rank-produced dramatic series of documentaries. "Sea War," telling the story of the British Navy in action, will be shown.

The scripts have been written by Captain Jack Broeke, RN, Retd., who commanded the naval escort of the ill-fated Arctic convoy PA 17 to Russia in which only 11 of the 34 merchant ships reached Archangel.

Each programme tells of one phase of the sea war. The first deals with Norway and subsequent instalments cover the Navy's work in such areas as the Atlantic, Singapore and Commando landings on the French coast.

All the material has come from newsreels, official Admiralty films and captured enemy film.

These were made at Pinewood studios in co-operation with the Royal Navy, which provided a vast library of filmed battle sequences. The concept was worked out by Fred Thomas and Grafton Greene as executive producer. This series will run for 13 weeks.

At 6.30 the new ITC series made in Australia, "Whiplash" will be screened. This deals with the famous stage-coach line Cobb and Co., in the gold rush era of the 1850s. The star is Peter Graves (brother of James Arness, "Gun Law's" Matt Dillon), who has the role of the American pioneer Cobb who went to Australia in the 1850s to start the famous stagecoach firm.

This was the period of the great Australian Gold Rush when Australia was being developed very much in the same way as America.

Scheduled for 7 p.m. is ABC's "Police Surgeon," written by Julian Bond, based on stories of a British police surgeon.

From 7.30 to 8.30 p.m. viewers will see professional football and at 8.35 p.m. ATV's "The Larkins" comes back at this peak viewing time.

At 9.05 p.m. one of the best Warner one-hour TV film series—"77, Sunset Strip" comes to London. This is one of the most popular shows in America, where it is now in its third year.

It is an off-beat detective series with Roger Smith and Efrem Zimbalist, jnr., in the roles of two young fellows running a private detective agency on Sunset Boulevard in Hollywood.

At 10 o'clock, ABC provides a new comedy programme called "Candid Camera" in which hidden cameras capture the reaction of passers-by.

The series will be compered by Bob Monkhouse. The idea here is to put ordinary people in unusual situations and film their reactions with a hidden camera.

A camera unit is now at work and the stunts are being thought up by Jonathan Routh, well known for his practical jokes which have hit the headlines in the past few years.

Drama series

At 10.30, ATV presents its own 70-minute drama series entitled "Theatre 70" tackling plays of drama and suspense. Title of the first play is "The Man" starring Robert "Wagon Train" Horton. This is also in place of one of the top Warner pre-1948 movies.

On Sunday viewers in London at 2.30 p.m. will see "Bonanza," the one-hour Western, while those in the Midlands and the North will see "Maverick." This is in place of a full-length feature.

At 3.25, ABC presents a new one-hour comedy series, "Our House" with Hattie Jacques and Charles Hawtrey of "Carry On" fame.

At 5.15, ABC is also responsible for a new children's serial dealing with science fiction, and at 7.30 viewers throughout the network will see ITC's "Danger Man."

Says Val Parnell of this series: "For the past year we have been filming this series at Elstree and we have now completed the entire schedule of 38 episodes.

"Only a handful of people have actually seen any of these programmes, but you can take it from me that they will cause something of a sensation when they are shown.

"I am convinced that in terms of pace, polish and production technique, the "Danger Man" series is far superior to anything of its type yet seen on the British screen.

"We in ATV are very proud of what has been achieved and we are sure that Patrick McGoohan will become one of the most talked about personalities in international television."

Thus, cinema exhibitors can expect strong competition from ITV in the autumn.

British tv zoom lens for Olympics

AT THE request of the Italian television authorities the latest television zoom lens, invented by the Taylor, Taylor and Hobson Division of Rank Precision Industries, will be flown to Rome for use at the Olympic Games.

The first of its kind in the world with a focal range of 4in. to 40in., the lens brings bigger, clearer close-ups to the screen. Viewers are now familiar with the zoom technique of moving gradually from a long distance shot to a close-up; with this lens cameramen can double the size of a close-up at the right dramatic moment by merely pulling a lever. It can be operated outside or indoors.

The company has spent 18 years in developing its own special machine tools and techniques for manufacturing this lens. It is 27in. long, weighs 33lb., incorporates 13 separate glass elements and costs £2,000.

Industrial films are invited to Rouen

THE first International Festival of Industrial Films to be organised under the patronage of the Council of European Industrial Federations will be held at Rouen from October 4-8, 1960.

The Federation of British Industries and the British Employers' Confederation (the UK members of the CEIF) have been invited by the festival organisers to submit 14 industrial films—four general information and prestige films (Category A) and 10 films for specialised audiences (Category B).

The films are:—Category A: "Seawards the Great Ships," Templar Films; "Stone into Steel," Wallace Productions; "Magic of a Name." R.H.R. Productions, in association with the Film Producers' Guild; "This is Farnborough," British Movietone.

Category B:—Technical information: "The Manufacture of Glass," Cecil Musk Productions in association with the Film Producers' Guild. Education: "Two Stroke Engine," Shell Film Unit. Training: "Catalytic Reformer," Merton Park Productions, in association with the Film Producers' Guild. Productivity: "A Company of Men," Basic Films. Human Relations: "Dispute," Basic Films. Safety: "Hazard," Interfilm (London), in association with the Film Producers' Guild. Planning: "Report on Modernisation," British Transport Films. Supervision: "Counting the Cost," Merton Park Productions, in association with the Film Producers' Guild. Sales: "Beyond the Wagon," World Wide Pictures. Research: "High Speed Flight (Part III): 'Beyond the Speed of Sound,'" Shell Film Unit.

All films presented at the festival will receive a diploma. A prize will be awarded in each category, and a third prize will be available for a film of particular quality from either category.

Showmanship

by FRANK HAZELL

I ATTENDED recently a meeting of provincial newspaper reporters who cover films, not in the critical sense, but who are responsible for the weekly film sections of their respective papers. They frankly admitted this only amounted to giving the film's background story and its general points of interest and appeal.

This being only part of their duties they rely entirely on the local cinema or the distributing company for the material from which this film information can be edited into a form consistent with their paper's policy.

Each one had comments to make on the general deterioration of this service and its resultant effect in lessening film coverage in their papers.

One point—that of the poor quality of press stereos—was agreed by all to be a serious failing. In many cases the screen was wrong for their paper and the general quality of these blocks was such that even if the screen was right, so many had been made from the master plate that the overall loss of definition made editors discontinue illustrating the film section.

The editorial material produced for most films showed a lack of understanding of what these small, but widely read, provincial journals need.

Much of the material was ideal for the national circulation tabloids and for those of the main cities, but for the readership of such family papers there was the loss of the intimate and general news material.

In every case comments were made on the tie-up suggestions campaign books included and whilst appreciating that such information was not for their use the reporters felt that it did have an influence on their attitude towards the film, particularly when they appeared to be childish and juvenile.

A great number were quoted as being standard industry jokes and they felt this "internal" information should be kept away from the press.

In the days of the area publicity representatives, a better service was available. Today most managers have as little information and knowledge of the film they are showing next week as the reporter seeking information. This was a point that they found quite incomprehensible, for how can a man sell if he does not know what he is selling?

The areas that these kinds of newspapers cover are the ones most hit by home entertainment, and I am sure we should make greater efforts to supply the right editorial material and to find out — through the managers — what the papers want.

In general the press is anxious to provide the space and to give adequate film coverage, but they still have to think first of their readership and the overall presentation of the paper.

They want film advertising, and are prepared to support this editorially, but on the help at present available they find it very hard to maintain any consistent film page policy or to promote this to special feature coverage.

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

J. W. Abbots, Regal, Newbury.
L. M. Affolter, Odeon, Crewe.
C. Atkinson, Playhouse, Windsor.
T. Chapman, New Empress, Nottingham.
R. Charlesworth, Ritz, Birmingham, 9.
R. Crawshaw, Odeon, Taunton.
D. M. Heatlie, Lyceum, Edinburgh.
J. K. Inch, Regal, Edinburgh, 3.
T. J. Jones, A/M, Granada, Liverpool.
M. F. Roles, Seamore, Glasgow.
A. F. Thornton, Odeon, Burton-on-Trent.

SEAL OF MERIT

F. Baxter (second), Gaumont, Leicester. (Life Member No. 295.)

THE COMPANY OF SHOWMEN

Russian students see Todd-AO

VERY OFTEN the small idea, acted upon on the spur of the moment, brings the press of the week. This was so for **H. E. George,** ABC, Dundee, when he invited a party of Russian students to see Todd-AO.

Every paper made this a feature story, in the cine system is not used in the USSR.

Also the same programme was the Royal Wedding, and the Russians were asked for comment. The Russians still have great respect for royalty, as indeed they did for Princess Margaret's wedding gown—for these are not worn in Russia.

The most tasteful foyer display for "The Nun's Story" was arranged by **R. W. Parker,** Savoy, Foyer. Using wallpaper that resembled a grey stone wall, a structure was built to resemble a church recess, and into this a stained glass window was mounted.

On each side a small well-lettered plaque gave advance booking details and prices of admission. Over the arch were the film title and star names in gothic script. Simple, eye-catching and appropriate.

Another fine campaign for "Our Man in Havana" in which press again had prominence was arranged by **C. Prescott,** Odeon, Rochdale, apart from the now normal full composite pages, and the special Hoover advertisements, Mr. Prescott also had a stunt that gained him still further mentions.

This was a walking race for housewives through the streets of the town.

Each carried a steam iron on a tray and the first to arrive at the theatre collected a prize of a free pass to the cinema, for two, for 12 months. From press reports there appears to have been a fine entry.

On opening night the Mayoress of Bury came to present the prizes in this "Steam Iron Derby."

A. D. Alexander, ABC, Dundee, had an appropriate contest for "Inn for Trouble." In conjunction with a brewer's publication, pictures of many leading local hostelries were illustrated and readers were asked to name them.

The publication was issued by the local brewery and this contest tie-up also paved the way to special displays.

"What Do You Think of Your Cinema?" was the heading of a special newspaper feature arranged by **L. Grou,** Regal, Woolwich, in conjunction with a questionnaire he had distributed to patrons.

Does Woolwich go to bed too early? Do local residents secretly long for late hours? Mr. Grou was trying to find out if his programme times were to the best advantage of the town. The results have not surprised me. Over 75 per cent. of those filling in the form stated that even performances starting at 8 p.m. and ending at 11.15 could be extended. They had no trouble getting home and welcomed the late night show.

The answers to other questions have confirmed many of the points I have made for some time. Good music in intervals; no smoking; seats for those waiting admission.

J. J. Morgan, Forum, Kentish Town, made a widespread and energetic drive for "Let's Get Married," getting into no fewer than 28 situations over his trading area (and well into opposition territory).

Concentration

He concentrated, in fact, on shop windows, dance halls and restaurants. He opened by having music from the film and p.a. announcements broadcast at intervals in two dance halls for a week before playdate.

A contest originated by his fellow-theatre, the Harrow Road Regal, was extended to his own theatre and others at Ealing, Hammersmith, Acton, Kensal Rise, Neasden, Bayswater, Fulham and Ladbroke Grove, and dealt with a contest in association with Indes refrigerators.

This was taken up by the *Marylebone Mercury*, in which there was a full-page announcement and a half-page repeat in two different issues. There was a large display of refrigerators in the Forum, as well as excellent displays in five stockists' windows. Two of these were full window displays and Mr. Morgan stresses that he chose them in positional value rather than size of display.

Wish-bones with credit tag were distributed among restaurants in surrounding districts and there were tie-up displays with four grocers.

A. E. Barker's effort for "School for Scoundrels," at the Ritz, Muswell Hill, was a triumph of enthusiasm and co-operation. Being unable to obtain an old Austin-Healey car in the district Mr. Barker was thankful to accept the offer of the use of his chief projectionist's battered old Austin.

Decorated with quads, cut-outs, bunting (borrowed from the town hall) and red satin (lent by a store) this was kept on the road with a relay of drivers for six days and covered the whole district effectively.

It was entered for the Hornsey Carnival and toured the entire route with all the other entries.

Three local garages co-operated by displaying posters and handing out leaflets, and four restaurants also distributed throwaways.

The Showman also commends . . .

Figures in parentheses indicate number of credits

AMERENA, P. C., Odeon, Ramsgate: Man of the Moment. The Mountain Road. The Horse Soldiers. Conspiracy of Hearts (4). **Allan, S. G.,** Roxy, Glasgow: The Battle of the Sexes. **Adams, H. W.,** Odeon, Godalming: School for Scoundrels. **Amies, A. G.,** Broadway, Peterborough: Heller in Pink Tights. **Abell, D. G.,** Odeon, Brighton: Who Was That Lady? **Adams, L. F.,** Odeon, Ipswich: Sink the Bismarck! **Amies, A. G.,** Broadway, Peterborough: A Woman Like Satan. **Alexander, R.,** Odeon, Bilston: Operation Petticoat. **Aspden, W. W.,** Odeon, Blackburn: Sleeping Beauty. **Adams, L. F.,** Odeon, Ipswich: A Touch of Larceny, The Mountain Road, Wedding In Springtime (3). **Abell, D. G.,** Odeon, Brighton: The Savage Innocents. **Alexander, R.,** Odeon, Bilston: Children's club. **Allan, S. G.,** Roxy, Glasgow: Sink the Bismarck! **Alexander, R.,** Odeon, Bilston: Our Man In Havana. **Adams, H. W.,** Odeon, Godalming: Sink the Bismarck! **Abell, D. G.,** Odeon, Brighton: Crack in the Mirror.

BLEASE, G. B., Odeon, Bolton: Sink the Bismarck! **Barker, F.,** Odeon, Burnley: Sink the Bismarck! **Baker, P. H.,** Odeon, North End, Portsmouth: Confessions of a Counterspy. **Bennett, R. W. G.,** Gaumont, Nottingham: The Challenge. **Barstow, D. J.,** Gaumont, Portsmouth: Crack In the Mirror. **Bowen, S. H.,** Odeon, Newport: Conspiracy Of Hearts. **Beacham, V.,** Odeon, Herne Bay: The League Of Gentlemen. **Best, C.,** Odeon, Canterbury: Oscar Wilde, Cone of Silence. **Beedie, W. C.,** Gaumont, Dundee: The League Of Gentlemen. **Bedford, H.,** Gaumont, Derby: Sink the Bismarck! **Baker, R. C.,** Odeon, Hanley: Hound Dog Man. **Baker, G.,** Gaumont, Manchester: Solomon and Sheba. **Brannan, J. W.,** Odeon, Burnage: Our Man In Havana. **Baxter, B. T.,** Gaumont, Wandsworth: The Mountain Road. **Brissenden, F. E.,** Gaumont, Dover: Oscar Wilde. **Browne, P. G.,** Odeon, Harlesden: Never Let Go. **Bird, T. W.,** Gaumont, Whitley Bay: Visit To A Small Planet. **Bromley, E.,** Gaumont, Oldham: Sink the Bismarck! **Bird, T. W.,** Gaumont, Whitley Bay: Babette Goes to War. **Bedford, H.,** Gaumont, Derby: A Touch of Larceny. **Baker, R. C.,** Odeon, Hanley: The Jayhawkers. **Brown, C.E.,** Gaumont, Preston: Look at Life. **Brown, J. A.,** Gaumont, Edinburgh: Wedding In Springtime. **Bint, B.,** Odeon, Sale: Sleeping Beauty. **Blease, G. B.,** Odeon, Bolton: On the Beach. **Barker, F.,** Odeon, Burnley: Sleeping Beauty. **Brown, J. A.,** Gaumont, Edinburgh: Sink the Bismarck! **Brinley, L. J.,** Gaumont, Exeter: Too Young To Love. **Baker, P. H.,** Odeon, North End, Portsmouth: The Last Angry Man. **Baker, R. A.,** Hippodrome, Colchester: Odds Against Tomorrow, Jazz Boat (2). **Bennett, R. W. G.,** Gaumont, Nottingham: Seven Thieves. **Beacham, V.,** Odeon, Herne Bay: Our Man In Havana. **Best, C.,** Odeon, Canterbury: Happy Anniversary. **Bee, J.,** Odeon, Worcester: The King and I. **Browne, P. G.,** Odeon, Harlesden: Seven Thieves. **Barr, R. E.,** Astoria, Glasgow: Operation Petticoat, On The Beach (2). **Bird, T. W.,** Gaumont, Whitley Bay: Story On Page One, Too Young To Love (2). **Beetles, B. W.,** Odeon, Cheetham Hill: Operation Petticoat. **Baxter, B. T.,** Gaumont, Wandsworth: The League Of Gentlemen. **Barker, F.,** Odeon, Burnley: Royal Wedding. **Blease, G. B.,** Odeon, Bolton: A Touch Of Larceny. **Brinley, L. J.,** Gaumont, Exeter: Solomon And Sheba. **Bee, J.,** Odeon, Worcester: A Woman Like Satan, Vice Raid (2). **Bint, B.,** Odeon, Sale: Our Man In Havana. **Barstow, D. J.,** Gaumont, Portsmouth: Savage Innocents. **Bedford, H.,** Gaumont, Derby: Sink the Bismarck! **Baker, G.,** Gaumont, Manchester: Solomon and Sheba. **Brown, C. E.,** Gaumont, Preston: Sink the Bismarck! **Bird, T. W.,** Gaumont, Whitley Bay: Confessions Of a Counterspy, Drum Crazy (2). **Beetles, B. W.,** Odeon, Cheetham Hill: The Battle Of the Sexes. **Barnes, E.,** Gaumont, Stoke: Sink the Bismarck! **Brissenden, F. E.,** Gaumont, Dover: Solomon and Sheba. **Barton, E. D.,** Odeon, Bath: Once More, With Feeling. **Browne, J. E.,** Odeon, Yeovil: Theatre publicity. **Browne, P. G.,** Odeon, Harlesden: Toby Tyler. **Bromley, E.,** Gaumont, Oldham: A Touch Of Larceny. **Bentley, G.,** Odeon, Llandudno: Conspiracy Of Hearts. **Brissenden, F. E.,** Gaumont, Dover: Heller In Pink Tights, The Girl Rosemarie (2). **Bigwood, G. F.,** Odeon, Weston-super-Mare: Conspiracy Of Hearts. **Browne, J. E.,** Odeon, Yeovil: Children's club. **Brader, P. J.,** Plaza, Dudley: Inn For Trouble/And The Same To You.

COE, D. J., Ritz, Southend: Toby Tyler. **Crisp, A. G.,** Odeon, Southend-on-Sea: Crack In the Mirror. **Cooke, W.,** Odeon, Kettering: Cone Of Silence. **Chantrey, G. M.,** Odeon, Glasgow: Cone Of Silence. **Close, C. C.,** Gaumont, Bristol: Cone Of Silence. **Crook, T.,** Casino, Fairfield, Liverpool: Our Man In Havana. **Clarke, L. R.,** Majestic, Staines: Theatre publicity. **Crawshaw, R.,** Odeon, Taunton: Oscar Wilde. **Crawshaw, R.,** Odeon, Taunton: Beyond the Curtain. **Conway, C. D.,** Odeon, Hereford: Our Man In Havana. **Clifton, H.,** Pavilion, Hackney: Crack In the Mirror. **Chambers, P. E. G.,** Odeon, Wimbledon: The Mountain Road. **Crawley, V. A. H.,** Odeon, Sevenoaks: The Battle Of the Sexes. **Chantrey, G. M.,** Odeon, Glasgow: Stage show. **Cranfield, G. W.,** Odeon, Oldham: The Jayhawkers. **Claxton, L. K.,** Odeon, Park Royal: Summer Of the Seventeenth Doll, Inside the Mafia, Once More With Feeling (3). **Calcott, J. J.,** Gaumont, Walham Green: Sink the Bismarck! **Channing, T.,** Gaumont, Middlesbrough: Conspiracy Of Hearts. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Sleeping Beauty. **Cooke, W.,** Odeon, Kettering: Conspiracy Of Hearts. **Carter, E. C.,** Gaumont, Dagenham: The League Of Gentlemen. **Cooke, W.,** Odeon, Kettering: The Battle Of the Sexes. **Carter, E. C.,** Gaumont, Dagenham: Once More With Feeling. **Crane, G. J. V.,** Odeon, Norwich: Who Was That Lady? **Campbell, H. S.,** Ritz, Southend: Seven Thieves. **Carter, E. C.,** Gaumont, Dagenham: Summer Of The Seventeenth Doll. **Connett, F. A.,** Gaumont, Weymouth: The Angry Silence, The Battle Of The Sexes (2). **Crawley, V. A. H.,** Odeon, Sevenoaks: Sink the Bismarck! **Currie, A. F.,** Odeon, Faversham: Soldier Of Fortune. **Claxton, L. K.,** Odeon, Park Royal: Seven Thieves. **Crawford, W.,** Gaumont, Hamilton: Journey To the Centre Of the Earth. **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Battle Of the Sexes. **Clarke, D.,** Odeon, Derby: A Woman Like Satan. **Carey, D. P.,** Odeon, Portsmouth: In the Nick. **Crisp, A. G.,** Odeon, Southend-on-Sea: Sons and Lovers. **Crane, G. J. V.,** Odeon, Norwich: The Savage Innocents. **Chantrey, G. M.,** Odeon, Glasgow: The Mountain Road. **Clark, C.,** Odeon, Scotstoun: Sink the Bismarck! **Crook, T. W.,** Casino, Liverpool, Conspiracy Of Hearts. **Cornell, W. A.,** Odeon, Barnet: Toby Tyler. **Crawshaw, R.,** Odeon, Taunton: Cockleshell Heroes, From Here To Eternity, A Terrible Beauty, Gun Fever (2). **Cranfield, G. W.,** Odeon, Oldham: Third Man On the Mountain, Pillow Talk (2). **Caro, S. P.,** Odeon, Clacton: Our Man In Havana. **Churcher, A. R.,** Ambassador, Hayes: Once More With Feeling. **Carter, A. R.,** Odeon, Guernsey: Happy Anniversary. **Clarke, L. R.,** Majestic, Staines: Conspiracy Of Hearts. **Crawshaw, R.,** Odeon, Taunton: Your Money Or Your Wife. **Conway, C. D.,** Odeon, Hereford: Public relations.

DOWNES, R. H., Gaumont, Birkenhead: Confessions Of A Counterspy, Drum Crazy. **Donkin, W. T.,** Odeon, Motherwell: Sink the Bismarck! **Davies, W.,** Empire, Glossop: Expresso Bongo. **Dunbar, R. A.,** Academy, Brighton: The Kid From Brooklyn. **Donkin, W. T.,** Odeon, Motherwell: Operation Petticoat. **Dunwell, R.,** Odeon, Ilford: Wedding In Springtime. **Dene, T.,** Odeon, Croydon: Once More With Feeling. **Ditcham, C. T.,** Odeon, Kingston: Beyond the Curtain. **Dickinson, J. F. C.,** Odeon, Rochdale: A Touch of Larceny. **Downes, R. H.,** Gaumont, Birkenhead: Too Young To Love, Assault In Broad Daylight (2). **Davies, W.,** Empire, Glossop: A Summer Place, Children's club. **Dommen, J. M.,** Odeon, Worthing: The Savage Innocents. **Dawson, G. V.,** Odeon, Worthing: Sink the Bismarck!

EVANS, R. T., Gaumont, Shepherds Bush: Wedding In Springtime. **Excell, P. L.,** Odeon, Folkestone: Sink the Bismarck!, Cone of Silence (2).

FOUNTAINE, R. J., Odeon, Nottingham: Summer Of the Seventeenth Doll. **Firman, S. A.,** Odeon, Hatfield: Theatre publicity, Public relations (2). **Finnis, H.,** Gaumont, Liverpool, Our Man In Havana. **Furber, J. I.,** Gaumont, Portsmouth: Seven Thieves. **Freedman, L.,** Odeon, Birmingham: Anatomy Of a Murder. **Frewin, G. D.,** Gaumont, Rochester: Sink the Bismarck! **Francis, D.,** Odeon, Westbourne Grove: The Ten Commandments. **Felton, R. J.,** Odeon, Wolverhampton: Public relations. **Fountaine, R. J.,** Odeon, Nottingham: Happy Anniversary, Who Was That Lady?, Conspiracy Of Hearts (2). **Finnis, H.,** Gaumont, Liverpool: Conspiracy Of Hearts. **Fray, R. W.,** Gaumont, Hinckley: Sink the Bismarck! **Farmer, R.,** Gaumont, St. Albans: Toby Tyler, Zorro The Avenger. **Firman, S. A.,** Odeon, Hatfield: Theatre publicity, Follow A Star (2). **Farmer, R.,** Gaumont, St. Albans: Beyond the Curtain, Campbell's Kingdom, A Woman Like Satan (3). **Fairs, H. R.,** Empire, Aldershot: Conspiracy Of Hearts.

GOSS, R. P., Gaumont, Chorlton: Expresso Bongo. **Greaves, W. L.,** Gaumont, Dudley: Journey To the Centre Of the Earth. **Goldthorpe, B.,** Odeon, Stockton: Conspiracy Of Hearts. **Green, G. J.,** Odeon, Chorley: Operation Petticoat. **Gilchrist, B.,** Gaumont, Carlisle: Conspiracy Of Hearts. **Green, J. A.,** West End, Birmingham: Theatre publicity. **Girdler, R. C.,** Dominion, Hounslow: Beyond the Curtain. **Gislingham, E. A.,** Gaumont, Cheltenham: Theatre publicity. **Gannon, J.,** Gaumont, Barnstaple: Public relations. **Gresty, H.,** Plaza, Camden Tow The Last Angry Man. **Goss, R. P.,** Gaumor Chorlton: A Summer Place, Children's club (2 **Gaukrodger, J.,** Odeon, Rotherham: The League Gentlemen. **Gurr, C. W.,** Odeon, Barnet: Exhibition, Summer Of the Seventeenth Doll (2). **Gen H.,** Hippodrome, Liverpool: Heller In Pink Tight **Gaukrodger, J.,** Odeon, Rotherham: Press publicit **Gurr, G. W.,** Odeon, Barnet: Seven Thieves. **Grave L. W.,** Odeon, Lowestoft: Conspiracy Of Hear **Ghisletta, E.,** Odeon, West Hall: The League Gentlemen, Conspiracy Of Hearts (2). **Green, J. A** West End, Birmingham: The League Of Gentlemer

HUNTER, C., Odeon, Warrington: The League Gentlemen. **Hubball, H.,** Odeon, St. Albans: Publ relations. **Holt, W. W.,** Odeon, Oldham: Heller I Pink Tights. **Hobart, S. J.,** Odeon, East Dulwich The Mountain Road, Conspiracy Of Hearts (2 **Henderson, W.,** Gaumont, Ashton-under-Lyne Journey To the Centre Of the Earth. **Hackett W. J.,** Odeon, Barking: The League Of Gentlemen **Hurt, G. W.,** Gaumont, Finchley: Wedding I Springtime. **Hurry, E. C.,** Regal, Edmonton: Pub relations. **Hardy, D.,** Odeon, Lincoln: Operat Petticoat. **Harris, J. R.,** Odeon, Worcester: T Story On Page One. **Hurry, E. C.,** Regal, Edmonton: Wedding In Springtime, Exhibition (2). **Higham C. G.,** Astoria, Finsbury Park: Wedding In Spr time. **Howes, G. A.,** Gaumont, Salisbury: The K And I. **Hobart, S. J.,** Odeon, East Dulwich: League Of Gentlemen. **Hall, H.,** Cavendish, De The Horse Soldiers. **Henderson, W.,** Gaumont, A ton-under-Lyne: The Jayhawkers. **Hardy, D.,** Od Lincoln: Seven Thieves. **Hopwood, A. E.,** Gaum Chester: A Woman Like Satan. **Harvey, J.,** Od South Shields: Devil's Hairpin. **Hole-Gale, J.** Odeon, Leeds: Theatre publicity. **Hockings, K.** Odeon, St. Austell, Sink the Bismarck! **Higgu H. R.,** Gaumont, Burton-on-Trent: Carry On stable. **Heaslewood, R. H.,** Gaumont, Taun The League Of Gentlemen. **Hunter, C.,** Od Warrington: Conspiracy Of Hearts. **Hubball, H.** Odeon, St. Albans: Children's club. **Howes, G. A.** Gaumont, Salisbury: Savage Eye. **Hubball, H.** Odeon, St. Albans: Stage show.

ISHERWOOD, N. W., Odeon, Rhyl: Conspiracy Of Hearts. **Ingledew, A. G.,** Odeon, North Finch Public relations.

JONES, N. L., Odeon, Birmingham: Who Was That Lady? **Jones, W. T.,** Odeon, Newport, I.o.W. Operation Cupid. **Jackson, F. E.,** Gaumont, Liverpool: Our Man In Havana. **Jones, A.,** Odeon, Jersey: Who Was That Lady? **Jenkins, J. R.,** Odeon, Stourbridge: Public relations. **Jones, N. L.,** Odeon, Birmingham: Cone Of Silence. **Jones, D. E.,** Odeon, Port Talbot: Theatre publicity. **Jenkins, J. R.,** Odeon, Stourbridge: On the Beach. **Jones, W. T.,** Odeon, Newport, I.o.W.: Our Man In Havana, High Journey (2). **Jones, D. E.,** Odeon, Port Talbot: Theatre publicity.

KELLY, P. N., Odeon, Whalley Range: Our Man In Havana. **Kyle, W. C.,** Odeon, Bury St. Edmunds: The League Of Gentlemen.

LOCKYER, G., Odeon, Stafford: Our Man In Havana. **Letts, S. B.,** A/M., Regal, Colchester: Cone of Silence. **Longley, N. C.,** Hippodrome, Putney: Visit to a Small Planet. **Lloyd, T. L.,** Gaumont, Wednesbury: Our Man In Havana **Lendrum, E. P.,** Odeon, Sittingbourne: The League Of Gentlemen. **Larrosa, E.,** Gaumont, Bootle: The League Of Gentlemen, On the Beach, Sink the Bismarck!, Cone Of Silence, Sleeping Beauty (3). **Lines, A. G.,** Odeon, Perry Barr: Sleeping Beauty. **Lloyd, K. B.,** Gaumont, Southport: Our Man In Havana. **Lockyer, G.,** Odeon, Stafford: Last Train From Gun Hill. **Lucas, R. R.,** Gaumont, Southampton: Stage show. **Lane, R. W.,** Odeon, Folkestone: Seven Thieves. **Levenson, A. G.,** Gaumont, Hendon: Wedding In Springtime. **Lucas, H. A.,** Odeon, Surbiton: Once More With Feeling. **Lloyd-Davies, C.,** Odeon, Dunstall: Children's club. **Laidlaw, B. H.,** Gaumont, Kirkcaldy: Anatomy Of a Murder, Career (2). **Learmouth, W.,** Gaumont, Wedding In Springtime. **Lockyer, G.,** Odeon, Stafford: Happy Anniversary, Operation Petticoat (2). **Longley, N. C.,** Hippodrome, Putney: Confessions of a Counterspy. **Lendrum, E. P.,** Odeon, Sittingbourne: Cone Of Silence. **Larrosa, E.,** Gaumont, Bootle: The Bismarck! **Lewis, J. D.,** Gaumont, Wednesbury: Children's club. **Lucas, H.,** Odeon, Surbiton: League Of Gentlemen. **Laing, W. D.,** Odeon, Salisbury: Battle Of the Sexes, Our Man In Havana, Hound Dog Man (3). **Lendrum, E.,** Odeon, Bournebourne: A Touch of Larceny, Sink the Bismarck!

MOORE, G., Gaumont, Barnsley: On the Beach. **Murphy, P. D. L.,** Odeon, Chester: Sleeping Beauty. **McIver, R. C.,** Odeon, Ashford: Sink the Bismarck! **McLaughlin, T. F.,** Odeon, Hounslow: Summer Of the Seventeenth Doll. **Moore, G.,** Odeon, Bridgwater: Journey To the Centre Of the Earth. **Mepstead, L. E.,** Odeon, Wealdstone: Seven Thieves. **Marshall, P. T.,** Gaumont, Wood Green: Oak: Seven Thieves. **Murray, F. C.,** Odeon, Wimbledon: The League Of Gentlemen. **Murray, W.,** Gaumont, Anfield: The Shakedown. **Milborrow, J.,** Odeon, South Norwood: Children's club. **Murphy, P. D. L.,** Odeon, Chester: Our Man In Havana. **Minnican, H. N.,** Gaumont, Sunderland: Who's That Lady? **Meggison, C. P. W.,** Odeon, Bootle: Who Was That Lady? **Moneypenny, L. A.,**

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NEWTON, F. W., Gaumont, Cardiff: The Battle Of the Sexes. **Norrie, M. N.,** Odeon, Andover: Sink the Bismarck! **Newman, G.,** Capitol, Leith: Operation Petticoat. **Negus, R. D.,** Odeon, High Wycombe: The League Of Gentlemen. **Newton, A.,** Music Hall, Chester: Conspiracy Of Hearts. **Negus, R.D.,** Odeon, High Wycombe: Conspiracy Of Hearts, Sink the Bismarck! (2).

OAKLEY, B. C., Odeon, Wolverhampton: Happy Anniversary, Once More With Feeling (2).

PUTSMAN, L., Gaumont, Birmingham: The Last Angry Man. **Phillips, T.,** Odeon, Luton: Conspiracy Of Hearts. **Potts, R. H.,** Odeon, Exeter: Battle Of the Sexes. **Palmer, P.,** Odeon, Haverstock Hill: Wake Me When It's Over. **Parnham, S. E.,** Odeon, Alfreton: Walking My Baby Back Home. **Philcox, J. S. G.,** Gaumont, Bradford: Public relations. **Pass, D. H.,** Odeon, Dudley: Seven Thieves. **Prescott, C.,** Odeon, Bury: Sink the Bismarck! **Phillips, T.,** Odeon, Luton: Solomon and Sheba. **Parnham, S. E.,** Odeon, Alfreton: The League Of Gentlemen. **Pearce, H. W.,** Odeon, Boston: Battle Of the Sexes. **Parsons, M. J.,** Villa Cross, Handsworth: Seven Thieves. **Perkins, S. E.,** Regal, Farnham: Let's Get Married. **Putsman, L.,** Gaumont, Birmingham: A Woman Like Satan. **Perry, C. E.,** Odeon, Skipton: Anatomy Of A Murder. **Perkins, S. E.,** Regal, Farnham: Sink the Bismarck! **Pearce, H. W.,** Odeon, Boston: Children's club. **Parnham, S. E.,** Odeon, Alfreton: Sink the Bismarck! **Pearce, H. W.,** Odeon, Boston: Sink the Bismarck! **Pleasants, J. C.,** Gaumont, Chatham: The Mountain Road. **Perkins, S. E.,** Regal, Farnham: Oscar Wilde, Expresso Bongo (2). **Phillips, T.,** Odeon, Luton: Summer Of the Seventeenth Doll. **Payne, J. D.,** Gaumont, Holloway: Once More With Feeling. **Putsman, L.,** Gaumont, Birmingham: Confession Of A Counterspy/Drum Crazy. **Parks, J. F.,** Gaumont, Redditch: Gigantis.

ROBERTS, R. B., Odeon, Watford: Summer Of the Seventeenth Doll. **Roles, M. F.,** Seamore, Glasgow: The Summer Place. **Roberts, C. W.,** Odeon, Wrexham: Rock-A-Bye Baby. **Reay, F.,** Odeon, Sunderland: Once More, With Feeling, Cone Of Silence (2). **Redman, D.,** Odeon, Southampton: A Terrible Beauty. **Roberts, R. B.,** Odeon, Watford: Never Let Go. **Roberts, C. W.,** Odeon, Wrexham: Conspiracy Of Hearts. **Robdrup, S.,** Gaumont, Darlington: A Terrible Beauty. **Rogers, H. O.,** Odeon, Bishop Auckland: Conspiracy Of Hearts. **Reed, C. H.,** Odeon, Rutherglen: Wedding In Springtime. **Russell, J. B.,** Odeon, Dundee: On the Beach. **Roles, M. F.,** Seamore, Glasgow: Son Of Paleface. **Reed, C. H.,** Odeon, Rutherglen: Sink the Bismarck! **Russell, J. B.,** Odeon, Dundee: Look at Life. **Rubie, P. A.,** Empire, Aldershot: The Mountain Road. **Ralph, T. E.,** Gaumont, Richmond: Confessions Of A Counterspy/Drum Crazy. **Roche, R.,** Gaumont, Eltham Hill: Visit To A Small Planet. **Roberts, C. W.,** Odeon, Wrexham: Follow A Star. **Ross, I.,** Gaumont, Luton: Jazzboat. **Reay, F.,** Odeon, Holmeside, Sunderland: The Mountain Road.

JONES, S. R., Gaumont, Walsall: Sleeping Beauty. **Shatwell, H. V.,** Gaumont, Halifax: Jazzboat. **Sones, S. R.,** Gaumont, Walsall: Public relations: **Spriggs, B. S.,** Gaumont, Peckham: The League Of Gentlemen. **Silander, H.,** Gaumont, Reading: Beyond the Curtain. **Sandiford, G. E.,** Wulpole, Ealing: Seven Thieves. **Spurs, R. D.,** Odeon, Newcastle-on-Tyne: Happy Anniversary. **Salter, F. W.,** Gaumont, Rosehill: A Woman Like Satan. **Slater, J. J.,** Odeon, East Sheen: Summer Of the Seventeenth Doll. **Sanders, J. V.,** Odeon, Morecambe: Happy Anniversary, Conspiracy Of Hearts (2). **Stewart, P. A.,** Odeon, Hamilton: Operation Petticoat. **Scardifield, J. A.,** Odeon, Dover: Never Let Go. **Spriggs, B. S.,** Gaumont, Peckham: The Mountain Road. **Saunders, J.,** Odeon, Manchester: Who Was That Lady? **Searchfield, L. B.,** Gaumont, Holloway: Never Let Go. **Saunders, J.,** Odeon, Manchester: Cone Of Silence. **Stephenson, Mrs. R.,** Majestic, Leeds: The Challenge. **Seals, E. S.,** Odeon, Woking: Children's club. **Stokes, A. F.,** Gaumont, Leyton: Never Let Go. **Serrell, R.,** Gaumont, Chesterfield: Too Young to Love. **Scardifield, J. A.,** Odeon, Dover: Seven Thieves, Sink the Bismarck! (2). **Stokes, A. F.,** Gaumont, Leyton: The League Of Gentlemen. **Seals, E. S.,** Odeon, Woking: Conspiracy Of Hearts. **Shelton, D. C.,** Odeon, Camberley: Our Man In Havana. **Short, T. D.,** Rialto, Southampton: Career Son Of Paleface, The Sad Sack/Anything Goes (2). **Salter, F. W.,** Gaumont, Rosehill: Visit To A Small Planet. Public relations. **Saxton, W.,** Odeon, Chesterfield: The League Of Gentlemen. **Scardifield, J. A.,** Odeon, Dover: Cone Of Silence. **Saunders, H.,** Odeon, Prestwich: Our Man In Havana. **Sewell, G. E.,** Odeon, Romford: Once More, With Feeling, The League Of Gentlemen (2). **Samways, D. J.,** Odeon, Corby: Follow A Star. **Sandiford, G. E.,** Walpole, Ealing: Once More With Feeling, Summer Of The Seventeenth Doll (2). **Sheppard, H. P.,** Regal, Colchester: Hit Parade. **Sidney-Wilmot, R. C.,** Odeon, Newcastle: The Mountain Road.

THORNTON, P. J., Gaumont, Northampton: Sink the Bismarck! **Tompkins, B.,** Odeon, Mile End: Wedding In Springtime, Seven Thieves (2). **Tapsell, D.,** Gaumont, Hammersmith: Wedding In Springtime. **Taylor, R.,** Regent, Brighton: Beyond the Curtain. **Taylor, G. W.,** Odeon, Acton: Public relations. **Tucker, J.,** Odeon, Weymouth: A Summer Place. **Thompson, J. R.,** Odeon, Bromley: Visit To A Small Planet. **Thornton, P. J.,** Gaumont, Northampton: Theatre publicity. **Tapsell, D.,** Gaumont, Hammersmith: Toby Tyler. **Toole, T.,** Odeon, Blackheath: Our Man In Havana. **Trezise, M.,** Gaumont, Stroud: Sink the Bismarck! **Taylor, E. M.,** Odeon, Hinckley: The Shakedown. **Tompkins, E.,** Odeon, Mile End: Public relations. **Turner, J. C.,** Gaumont, Chichester: Sink the Bismarck! **Toole, T.,** Odeon, Blackheath: Conspiracy Of Hearts. **Thurman, E. O.,** Mechanics, Nottingham: The League Of Gentlemen. **Taylor, E. M.,** Odeon, Hinckley: The Jayhawkers. **Trezise, M.,** Gaumont, Stroud: Journey To the Centre Of the Earth. **Tompkins, B.,** Odeon, Miles End: The League Of Gentlemen. **Thornton, P. J.,** Gaumont, Northampton: Theatre publicity.

WILLIAMS, K., Empire, Darlington: The Heat Of the Summer. **Witts, F.,** Odeon, Gloucester: Children's club. **Wills, C. B.,** Odeon, Camberwell: The League Of Gentlemen. **Webb, W. L.,** Gaumont, Camden Town: Who Was That Lady? **Woodman, C. F.,** Odeon, East Ham: Seven Thieves, Wedding In Springtime (2). **Washford, F. A.,** Gaumont, Watford: The Last Angry Man. **Watson, H. W.,** Odeon, Peterborough: Conspiracy Of Hearts. **Wood, D. G. L.,** Odeon, Welling: The League Of Gentlemen. **Williams, E.,** Gaumont, Wallsend: Operation Petticoat. **Wicks, H. H.,** Odeon, Islington: Seven Thieves. **Wood, R.,** Gaumont, Dundee: Our Man In Havana. **Williams, A. E.,** Odeon, Northfields: Never Let Go. **Wright, D.,** Odeon, Ipswich: Who Was That Lady? **Webb, W. L.,** Gaumont, Camden Town: Never Let Go. **Wilkins, L. A.,** Gaumont, Islington: Lords Of the Forest. **Watson, H. W.,** Odeon, Peterborough: Cone Of Silence. **Wilkins, T. B.,** Odeon, Kensington: Never Let Go. **Wallace, G. S.,** Pavilion, Airdrie: But Not For Me. **Watson, G. A.,** Gaumont, Guernsey: Public relations. **Walker, D. E.,** Odeon, Harlesden: Who Was That Lady? **Webb, W. L.,** Gaumont, Camden Town: Toby Tyler. **Woodman, C. F.,** Odeon, East Ham: Never Let Go. **Wilmot, G. A.,** Odeon, Southampton: Theatre publicity. **Wells, A. A.,** Odeon, Peckham: Peeping Tom. **Williams, R. G.,** Odeon, Park Royal: Toby Tyler. **Willmott, D. W. J.,** Odeon, Walton-on-Thames: Never Let Go. **Wilton, N. A.,** Odeon, Winchester: Cone Of Silence. **Wallace, J.,** Odeon, Forest Gate: Never Let Go. **Watt, Miss L.,** Odeon, Coatbridge, Lanarkshire: On the Beach. **Watts, C. K.,** Odeon, Torquay: Happy Anniversary. **Wood, D. G. L.,** Odeon, Welling: Conspiracy Of Hearts. **Williams, J. P.,** Gaumont, Wembley: A Woman Like Satan. **Walker, D. E.,** Odeon, Harlesden: Summer of the Seventeenth Doll, The Crimson Kimono (2). **Willmott, D. W. J.,** Odeon, Walton-on-Thames: The League of Gentlemen. **Wood, W. R.,** Gaumont, Wallasey: Conspiracy Of Hearts. **Wicks, H. H.,** Odeon, Islington: Never Let Go. **Wilton, N. A.,** Odeon, Winchester: Seven Thieves. **Watt, Miss L.,** Odeon, Coatbridge: Our Man In Havana, Operation Petticoat (2). **Wills, C. B.,** Odeon, Camberwell: Conspiracy Of Hearts. **Webb, A. C.,** Odeon, Canterbury, Sink the Bismarck.

YATES, R. E., Odeon, Kingstanding: Follow A Star, Pillow Talk (2). **Yeoman, B. T.,** Odeon, Twickenham: The League Of Gentlemen.

ZAIDNER, S., Odeon, Stepney: Confessions Of a Counterspy.

'Kine.'-MGM £600 Contest

Posies of daisies provided a timely message

ASSISTANT manager **C. Best** selected "Please Don't Eat the Daisies" for comprehensive coverage when it played at the Odeon, Canterbury. In advance of playdate, posies of daisies were handed to patrons on arrival at the theatre. A decorated van toured the town and surrounding districts, with the driver distributing colourful heralds at busy points.

Overprinted cards were sent to old-age pensioners' clubs. These were worded, "If your christian name is 'Daisy' bring this card to. . ." On arrival each "Daisy" was a guest of the management.

Cards linked with Cadbury's Snacks were circulated in shops and canteens of traders and large factories.

Good use was made of the National Milk tie-up resulting in local dairies attaching collars to all deliveries. Posters were also prominently sited. Many traders used overprinted paper bags for their merchandise, and hotels, restaurants and cafes agreed to place overprinted serviettes on tables.

Novelty cards utilised for playdate plugging, incorporated a sprig of plastic daisies. These were displayed by another series of shops.

Stickers were attached to parcels sent from local laundries and dry cleaners. Others were fixed to theatre mail. Another collection of credit cards was sited in several coffee bars.

Another assistant manager to exploit "Please Don't Eat the Daisies" was **R. J. Oliver** of the Forum, Newbury. He plumped for the National Milk tie-up and a good link with the June Dairy Festival.

A festival "Mobile" was sited in Newbury Square during playweek and featured film publicity, plus announcements over the PA system.

Publicity was placed on a private car and driven around the town: notices were sited in the park and along grass verges: and throw-aways were circulated in nearby estates. Box-office cards were utilised and extra press obtained.

JUNE AWARDS

FIRST PRIZE (engraved Silver Lion and £10).—C. Best, Odeon, Canterbury: "Please Don't Eat The Daisies."

SECOND PRIZE (engraved Bronze Lion).—A. G. Crisp, Odeon, Southend-on-Sea: "The Day They Robbed The Bank Of England."

SPECIALLY COMMENDED (certificates).—E. Barnes, Gaumont, Stoke: "The Day They Robbed The Bank Of England."

HIGHLY COMMENDED (certificates).—J. A. Brown, Gaumont, Edinburgh: "The Day They Robbed The Bank Of England." **F. W. Newton,** Gaumont, Cardiff: "Please Don't Eat The Daisies." **J. D. Hole-Gale,** Odeon, Leeds: "The Day They Robbed The Bank Of England." **I. Ross,** Gaumont, Luton: "Please Don't Eat The Daisies." **J. Paton,** Ritz, Leeds: "Showboat." **J. R. Harris,** Odeon, Worcester: "Please Don't Eat The Daisies." **W. R. Knight,** Kinnaird Picture House, Dundee: "Please Don't Eat The Daisies." **Miss L. Watt,** Odeon, Coatbridge: "Never So Few." **V. A. H. Crawley,** Odeon, Sevenoaks: "Please Don't Eat The Daisies." **R. J. Oliver,** ABC Forum, Newbury: "Please Don't Eat The Daisies." **L. J. Brown,** Ritz, Felixstowe: "Gigi."

PAPERBACK TIE-INS FOR NEARLY ALL MAJOR FILMS

Pan plans 275,000 print for Sillitoe's 'Saturday Night'

PAN'S "Saturday Night and Sunday Morning," which was issued as a paperback on August 5, will be, claims the company, 1960's biggest film tie-in.

When it was first published as a hardback, the *Sunday Express* wrote: "Thirty years have passed since D. H. Lawrence's prolitarian hero —'Lady Chatterley's Lover'—shook the bookshops. Now, from the Lawrence country, comes a new author, with a hero who might have startled Lawrence himself."

Two days before PAN publication, the London *Evening Standard* devoted its leading article on the Book Page to a feature on the author, Alan Sillitoe. On publication day the booksellers reported heavy sales and repeat orders began flooding in. A reprint of a further 75,000 copies was immediately ordered. With a first printing of 200,000 copies—the biggest of any PAN book this year—this reprint will bring the number of copies in print to 275,000.

On Wednesday, August 10, Pan Books held a cocktail party in Belgrave Square for members of the book trade, the trade press and the national and evening newspapers to meet the author, together with Albert Finney, Rachel Roberts and Shirley Anne Field, stars of the forthcoming Woodfall production, and Karel Reisz, its director.

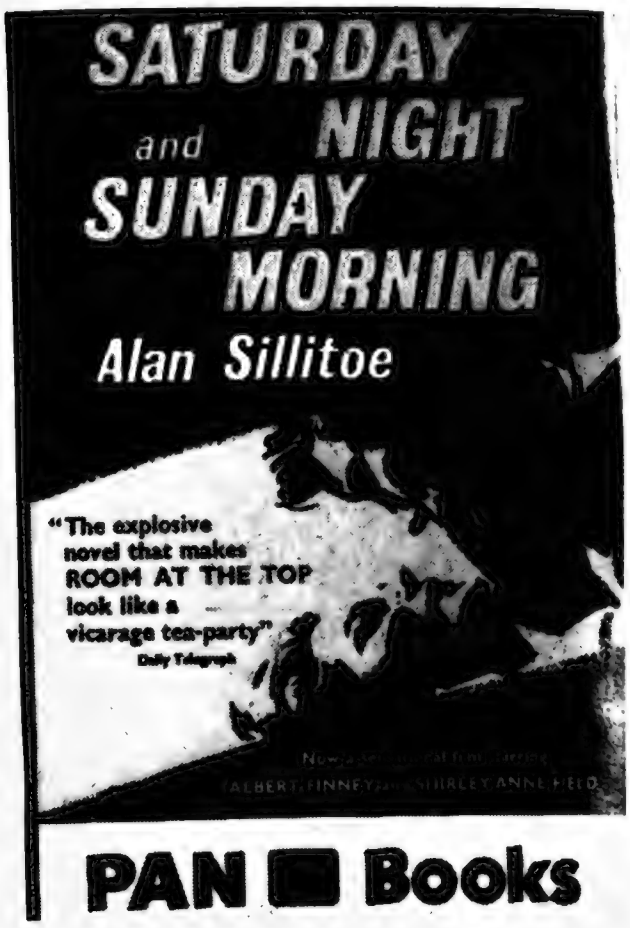
British Lion, in association with Bryanston, is to release the film in October. It is expected to be one of Britain's biggest box-office successes.

of the Pan edition in print. The film stars Audrey Hepburn and Peter Finch and started on the ABC circuit in N.W. London on August 22. It will be in N.E. London on August 29 and S. London on September 5.

The film of another Pan best-seller, "Home From The Hill," by William Humphrey (3s. 6d.), is due for release by MGM beginning in London (ABC Circuit) on October 17.

The three-week general London run will be preceded by a West End run and by holiday dates at the major coastal resorts. Robert Mitchum and Eleanor Parker are the stars.

First issued by Pan last May, the paperback has already sold over 60,000 copies. A large reprint will be ready to tie-in with the release of the film.



Uninhibited

The raw uninhibited story of a working-class district in Nottingham, and of the people who live, love, laugh and fight there, has been praised on both sides of the Atlantic.

The book, which is regarded as one of the best—and best written—first novels of recent years, has serious social implications.

Another important tie-in, "Let No Man Write My Epitaph," by Willard Motley, will be published by Pan Books at 3s. 6d. on September 9. The *Observer* said it "Pins your ears back with the brute force of his writing."

The Columbia film, starring Burl Ives, Shelley Winters, James Darren, Jean Seberg, Ricardo Montalban and Ella Fitzgerald, had its world premiere at the Odeon, Marble Arch, last Thursday, and is expected to go on general release on October 3.

"The Nun's Story," first issued by Pan last November at 2s. 6d., is now the company's biggest seller. Sales are averaging over 25,000 copies a month.

There are already over half a million copies

CORGI LINKS WITH STEELE PICTURE

CORGI BOOKS has several tie-ups with forthcoming big films in the near future.

"Light Up The Sky" starring Tommy Steele and Benny Hill has been linked through British Lion and ABC to the book "Tommy Steele."

Written by Tommy's manager, John Kennedy, the book has already benefited from the publicity of Steele's wedding and the lawsuit.

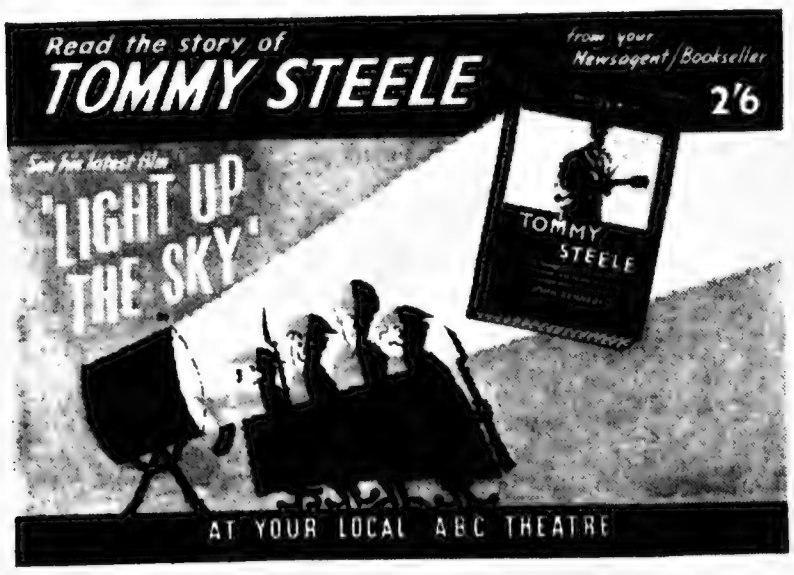
Now ABC has promised over 350 foyer displays plus bookseller displays all over the country.

Other Corgi film tie-ups in the offing are "The Franz Liszt Story" starring Dirk Bogarde (due for release December, 1960) and "Strangers When We Meet," starring Kirk Douglas and Kim Novak (September release).

The coin spinning team of Marilyn Monroe and Frankie Vaughan means sure success for the Corgi title "Let's Make Love"; Frankie and Marilyn star in the 20th Century-Fox film of the same name, and they will feature prominently on the publicity material for this Corgi film tie-up in October.

Alec Guinness is a big box-office name and his face is on the front cover of "Tunes Of Glory." Once again Corgi is tying up with the film company (United Artists) to publicise the book in September.

To complete the year, the Corgi December list includes "Pollyanna," tying up with the Walt Disney film starring Hayley Mills, which is due for general release at the same time.



Corgi arranged a useful tie with ABC for the book "Tommy Steele" and the British Lion film "Light Up the Sky" which stars Steele

Panther works closely with cinema managers

PANTHER is at present tying in with two films currently out on general release: 20th Century-Fox's "Wild River" and Anglo Amalgamated's "Circus of Horrors."

Working closely with cinema managers and the distributors' representatives, widespread point-of-sale displays have been arranged together with other forms of local exploitation. For both tie-ins Panther has used its special film tie-in display unit with great success.

Among the films Panther will be linking its editions with this autumn are "Elmer Gantry" and "Foxhole In Cairo." United Artists' controversial and much-praised "Elmer Gantry," which stars Burt Lancaster and Jean Simmons, is based on Sinclair Lewis's classic novel.

The Panther edition, first published earlier in the year, carries a striking cover featuring the film's two main stars. Tie-in plans are in hand for the films release later in the autumn.

"Foxhole in Cairo," to be released by British Lion, starring James Robertson Justice, Robert Urquhart and Albert Lieven, is based on Leonard Mosley's book and is the true story of John Eppler, who was sent to Cairo by Rommel as a spy.

The cover features the glamorous Gloria Mestre, Prima Ballerina Assoluta of the Mexican State Ballet, who stars in the picture.

December will see the launching of the biggest book-film tie-in ever seen in this country when Universal International premieres its mammoth "Spartacus," with the biggest cast in years.

The Panther edition of Howard Fast's novel on which the film is based, is one of its top-selling titles.

In readiness for the premiere Panther is currently preparing a new edition which will have a new cover featuring Kirk Douglas in a sequence from the film.

The tie-in is also to be featured on the backcovers of all Panther November and December titles.

Panther and Universal International are working closely together on a joint exploitation campaign and a number of promotion ideas never before used in book-film tie-ins in this country are in the process of being worked out and prepared.

They will be backed by an all-out point-of-sale programme.

PAN Books
for the really BIG film tie-ins

THE NUN'S STORY - THE LEAGUE OF GENTLEMEN - BEN HUR ETC..

SATURDAY NIGHT AND SUNDAY MORNING

ALAN SILLITOE

Biggest **PAN** *first printing this year . . .*
200,000 Copies

Issued August 5th and already a run-away seller.
Now reprinting 150,000 copies

British Lion release expected in October with Albert Finney, Shirley Anne Field, Rachel Roberts.

LET NO MAN WRITE MY EPITAPH

WILLARD MOTLEY

First Printing
75,000 Copies
coming September 9th

Columbia film with
Burl Ives Shelley Winters
Ricardo Montalban
and Ella Fitzgerald

Now in West End

General Release Oct. 3

HOME from the HILL

WILLIAM HUMPHREY

Over 50,000 copies sold since May.

General Release of MGM film with Robert Mitchum and Eleanor Parker is due on October 17th.

CIMARRON

EDNA FERBER

Over 60,000 copies sold since July.

Giant reprint to tie-in with release of MGM film starring Glenn Ford and Maria Schell expected in December.

For further details, showcards, etc., contact PAN BOOKS LTD., 8, Headfort Place, S.W.1. Phone : BELgravia 3294

PICK of the PAPERBACKS

A BIG DEMAND FOR FONTANA CLASSICS

CLASSICS have clicked, in both films and paperbacks, this summer. Even before the film of "Kidnapped" was released, Fontana had achieved large sales with the film edition of the book.

"The Adventures of Huckleberry Finn" was published simultaneously with the release of the film throughout the coastal resorts.

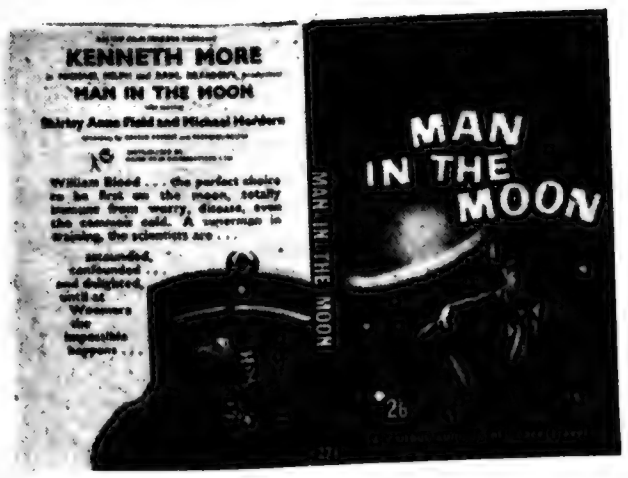
The next classic film tie-up will be "The Swiss Family Robinson," Walt Disney's 2½ million pound production starring John Mills, scheduled for release early in 1961.

Two films which have received colossal press publicity—"The Guns of Navarone" and "The World of Suzie Wong" are nearing completion. Film editions for both will be issued.

Sales of the paperback of "The World of Suzie Wong" have already exceeded 250,000, and Fontana is confident that within the next few months this figure will be doubled. The largest tie-in campaign ever is planned.

The Warner Theatre is already displaying advance notices for its film "The Sundowners." This rugged story set in the Australian outback starring Robert Mitchum, Deborah Kerr and Peter Ustinov aroused such widespread interest "down under" that the publishers sold 50,000 copies whilst the film unit was still on location.

Other films which Fontana is planning to tie-in with are from MGM: "I Thank a Fool" starring Susan Hayward; "The Green Helmet" starring Bill Travers; "Invasion Quartet" starring Bill Travers and Spike Milligan. From The Rank Organisation: "Singer Not the Song" starring Dirk Bogarde, Mylene Demongeot and John Mills. From 20th Century-Fox: "South By Java Head" starring Dirk Bogarde. From Anglo Amalgamated: "Dawn of D-Day."



The cover of a forthcoming Four Square book gives credits to the Allied Film Makers' picture, the stars and the distributors—Rank FD

Four Square issues four film titles

FOUR SQUARE has four impressive film titles on its current paperback list.

"Ice Palace," by Edna Ferber, ties in with Warner-Pathe's production starring Richard Burton, Robert Ryan, Martha Hyer and Caroline Jones, and "Inherit The Wind," by Jerome Lawrence and Robert E. Lee, is based on the UA film starring Spencer Tracy, Frederic March and Gene Kelly.

"The Entertainer," by John Burke, is based on the John Osborne play, filmed by Bryanston starring Laurence Olivier.

Four Square's other current tie-in is "Blitz On Britain," by Wing-Commander Asher Lee. The story is the subject of a Telemovies Production distributed by British Lion Films.

WDL IS TO PUBLISH CHEVALIER THRILLER

A forthcoming WDL paperback is Paul Chevalier's "More Deadly Than The Male," the Eastman Color film of which is being distributed by Cross-Channel.

It stars John Mahoney, Jeremy White and Ann Davy.

Penguin has 11 tie-ins on current list

PENGUIN has eleven tie-ins on its current list, including Hasketh Pearson's "The Life Of Oscar Wilde," which ties-in with the two Oscar Wilde films—Warwick's "The Trials of Oscar Wilde" and Twentieth Century-Fox's "Oscar Wilde."

A number of other British films are the subject of Penguin tie-ins—"The Midwich Cuckoos," the MGM film of which is called "Village of the Damned"; D. H. Lawrence's "Sons and Lovers," filmed by Twentieth Century-Fox; and "The Reason Why," subject of an Imperadio Pictures production.

The company is also to publish a book in its Penguin Play Series of Bernard Shaw's "The Millionairess," which has been filmed by Twentieth Century-Fox. The sleeve of the book will feature a still from the film, which stars Peter Sellers and Sophia Loren.

Other Penguin titles include "Butterfield 8" and "The Adventures of Huckleberry Finn," both filmed by MGM, "The Law," filmed by MGM under the title "Where the Hot Wind Blows," "The Fair Bride," a film of which is to be released by MGM, but the title has not yet been decided.

MGM's "The Time Machine" is another film tie-in. The story is contained in Penguin's Short Stories by H. G. Wells.

Managers!

FREE PUBLICITY MATERIAL

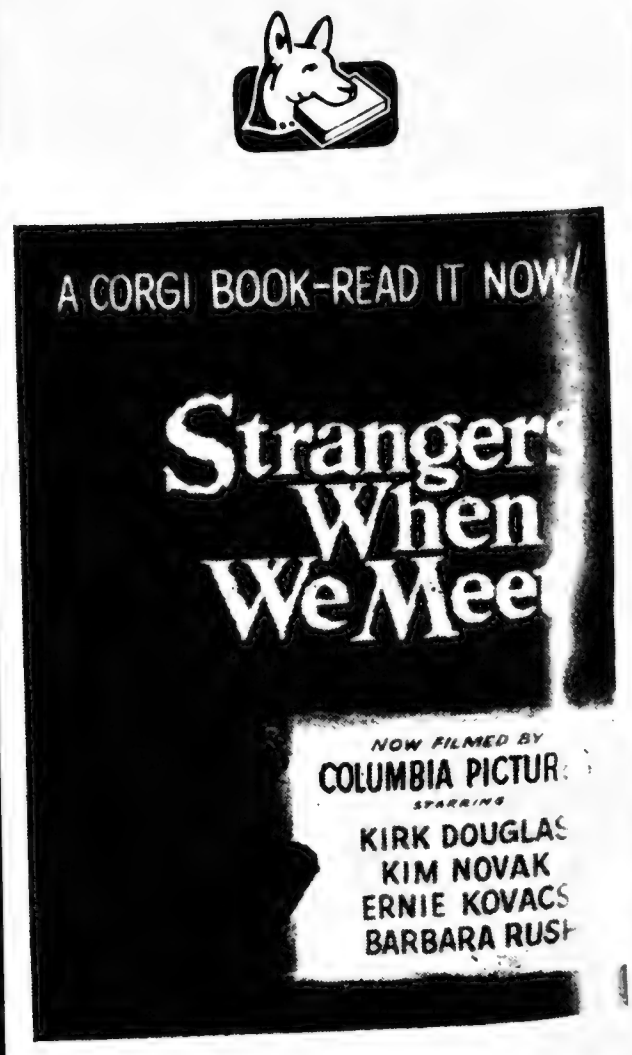
FROM CORGI BOOKS

CORGI BOOKS the BIG name in paperbacks, have arranged tie-ins with these films during September. Sixteen reps all over the country are anxious to co-operate with theatre managers to arrange displays, using specially designed publicity material which advertises THE FILM AND THE BOOK.

LIGHT UP THE SKY
STRANGERS WHEN WE MEET
THE FLESH AND THE FIENDS
THE SAVAGE INNOCENTS
SOLOMON AND SHEBA

To get this FREE publicity, just telephone or write to
Alan Richmond, Advertising Manager,
CORGI BOOKS,
Transworld Publishers Ltd.,
Park Royal Road, London, N.W.10.
(ELGAR 4281)

WATCH FOR MORE TIE-INS IN FUTURE



This is one of the showcards available

REV 'S —continued from page 10

et's Make Love

ntury-Fox. American (U). Cinema- graphed in De Luxe Color. Directed ukor. Featuring Marilyn Monroe, d and Frankie Vaughan. 10,710 *ox. Release September* 19, 1960

Twenti Scope. by Ge Yves fe

GE romantic comedy drama, with graphed in CinemaScope and De it tells how a Franco-American aire woos and ultimately wins a town actress by posing as a strugg- ner. The actual plot is familiar, Yves rilliantly versatile as the hero, Marilyn ghtfully provocative as the heroine, d-picked supporting cast readily re- George Cukor's expert direction and holster its time-honoured frame. The for myself alone" sentiment smoothly oss, the by-play is apt, and the song attractively mounted, while the ending is Cin rella at its most beguiling and exciting. Smart out not too smart and truly escapist, "Let's Make Love" can't fail to coin money. Infalli le box-office proposition.

BAC songs Luxe multi- pretty ling e Mont Monre and spond stylish "love comes scenes

Story.—Jean-Marc Clement, an international tycoon, learns from Coffman, an ex-theatre publicist, that a cheap Greenwich Village revue company is planning to lampoon him in a skit. Jean-Marc watches rehearsals and falls for Amanda, a comely "thrush," and, after being mistaken for a penniless actor, impersonates himself and assumes the name of Alexander Dumas. Amanda encourages Tony Danton, the company's singer, who is a reformed alcoholic, and considers Jean-Marc an amateur. John Wales, Jean-Marc's personal secretary, tries to cool Jean-Marc's ardour for Amanda, but the millionaire determines to stay put, and takes lessons from singer Bing Crosby, comedian Milton Berle and dancer Gene Kelly. Meanwhile, the show looks like folding, but Jean-Marc secretly gives it financial backing and Wales arranges for Jean-Marc to partner Amanda in a special number instead of Tony. The latter hits the bottle, and Amanda accepts a dinner invitation from Jean-Marc so that Tony can get his job back. Later, Jean-Marc reveals his true identity to Amanda, but complications arise before wedding bells ring.

Production.—The picture opens on an original note by displaying a series of "old prints," slightly blue, illustrating Jean-Marc's pedigree. Then follow the meeting between the hero and Amanda, his love at first sight for Amanda and his plan to win, not buy, her. The subsequent action leaves nothing to the imagination, yet stimulates interest and furnishes valid excuses for bright comedy, evergreen romance and tuneful song. Yves Montand is no Adonis as Jean-Marc alias Alexander, but handles the heart ache with the skill and suavity of a Maurice Chevalier. He also mimes cleverly, sings adequately, is no mean hoofer and holds his own against Milton Berle, Bing Crosby and Gene Kelly. Marilyn Monroe exploits her figure to the full and acts sympathetically and charmingly as Amanda, Frankie Vaughan really exercises his thrills as Tony, and Tony Randall and Wilfrid Hyde White score fluently as Coffman and Wales. The Greenwich Village theatre backgrounds are colourful, and the final scene in which Jean-Marc finds difficulty convincing Amanda that he is Jean-Marc has showmanship. In all, moving and merry make-believe, artfully designed for with the carriage and the cap and muffler trades.

Points of Appeal.—Happy and engaging tale, outstanding performance by Yves Montand, all-star "support" and guest artists, expert direction, popular sentiment and humour, good tunes, pace, CinemaScope, and U certificate.

Ocean's Eleven

arner-Pathe. American (A). Panavision. Photo- raphed in Technicolor. Directed by Lewis Mile- tone. Featuring Frank Sinatra, Dean Martin and Angie Dickinson. 11,410 *feet. Release October* 10, 1960

"LEAGUE OF GENTLEMEN" comedy-crime-melodrama, brilliantly photographed in Panavision and Technicolor. It's about U.S war comrades who get together and, after careful planning on military lines, rob five Las Vegas gambling palaces simultaneously, only to see the "fruits of victory" go up in smoke. The widely varied characters are skilfully drawn by a box-office team and its director cleverly plays a waiting game. Its plot not only steadily creates suspense and has a neat twist ending, plus a keen sense of humour, but also provides cues for dazzling night-club divertissement and incidental music and song. Grand composite entertainment, the film can hardly fail to hit the jackpot. Excellent popular booking.

Story.—Spyros Acebos, a racketeer, conceives the idea of robbing Las Vegas's five big casinos during New Year's Eve celebrations. Acebos selects Danny Ocean, a quick-witted guy, separated from his attractive wife, Beatrice, and sharing an apartment with Jimmy Foster, a playboy, to lead the operation. Jimmy, entirely dependent on his wealthy, but much-married mother, Mrs. Restes, feels that her prospective sixth husband, Duke Santos, an ex-gangster, is a menace to his future and joins Danny's venture. Danny and Jimmy rope in buddies from the 82nd Airborne Division (which gave distinguished World War II service), among them Sam Harmon, a night club entrepreneur, Josh Howard, a garbage truck driver, and Tony Bergdorf, a master electrician. The "unit," meticulously briefed, successfully carries out the raid, but Bergdorf collapses from heart failure. Bergdorf's death gives the wily and suspicious Santos a clue, he soon gets "the goods" on the boys and demands a 50 per cent. cut. They devise a scheme to outwit him, but at the last moment Danny and his associates, as well as Santos, are "cheated" out of the loot.

Production.—The picture develops unhurriedly, but bright and breezy by-play, including the New Year revelry, effectively kills time before the robbery takes place. Penultimate tension is terrific, but, although the denouement smacks of the macabre, the actual fade-out is showmanlike. Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford and Richard Conte score as Danny, Sam, Josh, Jimmy and Bergdorf; Angie Dickinson has her moments as Beatrice; Ilka Chase amuses as Mrs. Restes; and Cesar Romero and Akim Tamiroff do their stuff as Santos and Acebos. The supporting players are no less eager, and four famous guest artists, headed by Shirley MacLaine, too, make their presence felt. The authentic backgrounds are superbly photographed —the fabulous Las Vegas kaleidoscope has never been so thoroughly shaken—its dialogue is razor-edged, and the songs, "Ain't That a Hole in The Head" and "Eee-O-Leven," are pretty certain to reach the top of the hit parade.

Points of Appeal.—Ingenious story, all-star cast, resourceful treatment, frank, if slight, sex interest, gay light relief, thrills, intriguing title, fascinating backgrounds, Panavision and Technicolor.

Piccadilly Third Stop

Rank. British (A). Featuring Terence Morgan, Yoko Tani and William Hartnell. Produced by Norman Williams. Directed by Wolf Rilla. Screen- play by Leigh Vance. Director of Photography, Ernest Steward. Musical Director, Philip Green. 8,063 *feet. Release September* 19, 1960

CRIME melodrama, set in Belgravia. It concerns a handsome rogue who successfully organises a raid on a safe at a foreign Embassy by exploiting a susceptible Oriental girl, but fatally quarrels with his confederates during the getaway. The hand-picked cast and experienced director put a considerable kick into its sexy and suspenseful tale, and the spectacular climax is both morally sound and showmanlike. Moreover, the backgrounds are glossy, and the dialogue is incisive. Very good British "thick ear."

Story.—Dominic Colpoys-Owen, an unscrupulous man-about-town, and Toddy, his Mayfair boy pal, gatecrash a fashionable wedding and snatch diamond ear-rings, but, before departing, Dominic dates Fina, sheltered daughter of a Far East Ambassador. Later, Dominic introduces Joe Preedy, a thoroughly unpleasant crook, to Edward Humphries, smooth, but ruthless, promoter of gambling parties. Preedy loses a packet, can't pay, and Humphries threatens to give him a "going over." Meanwhile, Domic seduces Fina and learns from her that there is a hundred thousand pounds in the Embassy safe. He, Preedy, Toddy and "Colonel" Whitfield, an expert safe-cracker, plan to grab the money by burrowing into the Embassy from the nearby Underground. Toddy gets arrested for stealing the ear-rings and squeals, but the others carry on. After securing the loot, Preedy and Dominic try to double-cross each other and Preedy is shot dead. His unfaithful wife, Christine, and Dominic meet outside the Tube station, but their car subsequently crashes; both die and the notes are scattered by the wind.

Production.—The picture owes something to "The League of Gentlemen" and "The Day They Robbed The Bank of England," but can, nevertheless, be credited with many original and exciting situations. Terence Morgan is in his element as the heartless Dominic; Yoko Tani wins considerable sympathy as the trusting Fina; Mai Zetterling scores as the worldly Christine; and William Hartnell is responsible for welcome comedy touches as the "Colonel." John Crawford, Dennis Price, Charles Kay and Ann Lynn are the most prominent of the rest. Dominic's seduction of Fina and the clandestine meetings between Dominic and Christine warm up the first half, while the robbery and stern finale raise the second to white heat.

Points of Appeal.—Holding story, attractive and talented cast, sex, thrills, provocative title, sharp lines and elegant staging.

Outlaw Queen

Hillcrest. American (U). Directed by Herbert Greene. Featuring Andrea King, Harry James and I. Stanford Jolley. 5,929 *feet. Release not fixed*

HANDY-SIZE "outdoors," unfolded in the early West. It's about an attractive young woman who, after acquiring wealth and power, is far from enamoured of the view from the top. The well-known leading players are on their toes, and music, song and, believe it or not, trick shooting neatly interleave the rough stuff. In all, a tight, colourfully wrapped package for the "nine-pennies." Reliable "second."

Story.—Christine, a curvacious and ambitious trick shot, her Uncle Jim, a strolling troubadour, and his side-kick, Andy Trinas, a mandolin player, arrive in a frontier town. Christine, aided by Uncle Jim, wins a fortune from Conway, proprietor of the local gambling saloon. She then opens her own "joint," prospers and buys a ranch. Rick Mason, a trail boss, sells her a vast herd and becomes her right-hand man. Conway seeks revenge and employs John Andrews, a mining engineer, to do his dirty work, but actually he's Christine brother. Finally, Conway goes it alone, but gets killed, Christine is accidentally shot, and Rick wisely moves on.

Production.—The picture, which rings the changes on the "money is the root of all evil" theme, spends more time in the saloon than around the pampas, yet keeps moving. Andrea King wears the flounces of the period and slacks to advantage as Christine; and Jim Harakas and Andrew Ladas satisfy vocal and instrumental needs as Uncle Jim and Andy; but Harry James, the famous trumpeter, is wasted as Rick. The climax carries a kick, and the musical embellishments are apt.

Points of Appeal.—Straightforward tale, popular team, feminine angle, hearty fights, useful length, title and U certificate.

Anna of Brooklyn

Columbia. Italian (U). Technirama. Photographed in Technicolor. Directed by Reginald Denham. Featuring Gina Lollobrigida, Dale Robertson and Vittorio De Sica. 8,918 *feet. Release October* 10, 1960

ROMANTIC comedy, Italian-made with English dialogue. Superbly photographed in Technirama and Technicolor, it concerns a glamorous young widow who returns to her native Italian

village and causes quite a flutter while seeking a second husband. The tale is slight and confected, but keen interplay of warm, quaint and shrewdly varied characters, vividly portrayed by a first-rate team, evenly spreads the sugar, pleasantly spiced, over the wide screen. Capital star light booking.

Story.—Anna, a wealthy and attractive widow, leaves Brooklyn for Cansorano, the Italian hamlet where she was born. Her heart's desire is to marry a local and, needless to say, suitors both young and old pursue her. Mastro Raffaele, the husky village blacksmith, is, however, an exception and the rebuff makes Anna all the more eager to land him. Meanwhile, other eligibles continue to press their suits and Don Luigino, the parish priest, becomes involved in scandal. When this is eventually cleared up, Anna starts packing, but a youth who had been struck dumb during the war suddenly speaks and implores her to stay. People think Anna has performed a miracle and Raffaele, experiencing a swift change of heart, pops the question to her and all ends well.

Production.—The picture, like so many Continental comedies, strings along quite nicely without the aid of a strong story. Its secret is clever acting and the director's ability logically to relate the people concerned to the delightful, constantly changing village backgrounds. Gina Lollobrigida wears some striking gowns, but seldom flaunts sex as Anna; Dale Robertson plays hard-to-get convincingly as the rugged Raffaele; and Vittorio De Sica contributes a perfectly controlled performance as Don Luigino. There is quite enough talk, but an impressive religious parade and a Fred Karno-like football match effectively punctuate the dialogue.

Points of Appeal.—Inconsequential tale, star, appropriate music, Technirama, Technicolor and U certificate.

Come Dance With Me

Columbia. French (X). Photographed in Technicolor. Directed by Michel Boisrond. Featuring Brigitte Bardot, Dawn Addams and Henri Vidal. 8,176 *feet. Release September* 26, 1960

INTRIGUING "who-dunnit," a sleek French product with English sub-titles. Presented in Technicolor, it's about a pert young woman who overcomes many formidable and frightening obstacles trying to save her husband from a murder rap. The tale, smoothly enacted by a star-decked cast and slickly directed, occasionally introduces near nudity and even hints at perversion, but the colouring matter is neither murky nor sensational. In fact, it heightens the general effect. Very good adult comedy-thriller.

Story.—Herve Dandieu, a handsome dentist, and his comely wife, Virginie, have a tiff and the latter walks out. Herve visits a night club and goes home with Anita Flores, a seductive wench, but remembers his marriage vows just in time. The next day, Anita calls at Herve's surgery, produces incriminating photographs of their previous night's dalliance and demands a huge sum. Herve arranges to meet Anita at a dancing academy run by her and her husband, but, on arriving, finds Anita shot dead. Virginie secretly becomes an instructress at the academy, hoping to unmask the culprit before the police arrest Herve. There are many suspects, including Leon, a sinister photographer, Mr. Flores, Daisy, an instructress, Pierre, a shady bar-tender, and Daniel, a "queer," but finally the killer is spectacularly exposed.

Production.—The picture confines itself to one killing, but although it takes a considerable time solving the mystery, suspense doesn't wear thin. Brigitte Bardot only partly strips, but nevertheless gives a characteristic performance as the pouting, tantalising Virginie; Henri Vidal scores as the uneasy Herve; and Dawn Addams registers as the sultry, but short-lived, Anita. Its supporting players also pull their weight. The light relief is apt, while the bizarre backgrounds, finely photographed, artfully tart up the plot and give something to the twist ending. As for the English sub-titles, they're wisely reduced to a minimum.

Points of Appeal.—Fascinating story, star, sex, humour, thrills, songs and Technicolor.

L'Eau Vive

British Lion. French (U). Franscope. Photographed in Eastman Color. Directed by Francois Villiers. Featuring Pascale Audret, Milly Mathis and Charles Blavette. 8,857 *feet. Release not fixed*

COMEDY melodrama, French-made with English sub-titles. Finely photographed in Franscope and Eastman Color, it covers a fierce fight by rapacious country folk over the guardianship of a wealthy minor. The few agreeable, and many mealy-mouthed and villainous characters are equally well-drawn, while hydro-electric development in the enchanting valley where the main action takes place subtly underlines both its satire and drama. Very good "double bill."

Story.—The people of Ubaye, a Durance river valley, are wondering what effect a huge hydro-electric plant will have on their lives. Suddenly, they're distracted by the death of a rich peasant, who has left his missing millions to Hortense, his teenage daughter. The dead man's relatives realise that their only hope of getting the money is by becoming Hortense's guardian. They try flattery, cunning and even violence, but Hortense will have none of them and runs off and joins her Uncle Simon, a simple fisherman. Later, she returns home, finds the money and hides it in a tv set. Finally, an attempt is made to drown her, but she survives and, coming of age, goes back to Uncle Simon and buys a farm.

Production.—The picture, which tells a humorous and stark tale, fills in the background with significant "shots" of demolition squads and giant mechanical navvies at work. Pascale Audret wins sympathy as the courted and threatened Hortense; and Milly Mathis, Germaine Kerjean, Andree Debar and Charles Blavette have their moments as relatives. Paul Soulignac's masterly lensing and lucid English sub-titles complete the entertaining oracle.

Points of Appeal.—Out-of-the-rut story, first-rate acting, imaginative direction, flawless technical presentation, Franscope, Eastman Color and U certificate.

Torpedo Zone

Archway. Italian (U). Directed by Duilio Coletti. Featuring Lois Maxwell, Renato Baldini and Folco Lulli. 7,847 *feet. Release not fixed*

MARITIME melodrama, produced in Italy. It concerns the skipper of an Italian U-boat who observes the humanities, even during World War II. The tale, based on fact, actually takes place in a submarine, but uneven characterisation and undisciplined direction, to say nothing of stilted English dialogue, prevent it from holding water. Ticklish booking.

Story.—While on patrol in the Atlantic during World War II, an Italian submarine sinks a British freighter and picks up survivors, among them an ATS officer. Friend and foe alike celebrate Christmas Eve together, but shortly afterwards the U-boat sinks a Danish freighter. The skipper nevertheless allows the 24 survivors to board the already overcrowded submarine. They are placed in the inner and outer skin of the U-boat, but suffer no serious harm. On sighting land, the prisoners are safely put ashore, and the ATS girl and the skipper, who have fallen in love, reluctantly part.

Production.—The picture tries desperately to make us believe that the Italian U-boat commander is Father Christmas in oilskins, but the proposition cannot be swallowed without a huge pinch of salt. Renato Baldini handles a difficult assignment with some skill as the skipper; but Lois Maxwell is colourless as the ATS girl; and the male supporting players are undistinguished. Admittedly, it contains a few thrilling battle scenes, but these fail to break the waves of phoney sentiment.

Points of Appeal.—Title and U certificate.

Bullfight

Gala. Spanish (X). Directed by Pierre Braunberger. Commentary by Bryant Haliday. 6,322 *feet. Release not fixed*

"BLOOD AND SAND" documentary, made in Spain. It traces bullfighting from its early Cretan origin until the present day, and features the greatest exponents of the "art." The editing is a trifle loose, but the highlights are vivid and the commentary is smooth. Man-size art house booking.

Production.—The picture, which neither condemns nor glorifies bullfighting, concerns itself solely with facts and delves deeply into antiquity to get them. The sport or art, whatever you call it, has undergone many changes since it originated in Crete many centuries ago and these are illustrated by means of stills and early cine-camera snippets. Many famous matadors are introduced and include Manolete, Dominguin, Belamonte, Ortega and Conchita Cintron, a Peruvian beauty who performs on horseback. Incidentally, death frequently comes in the afternoon to bullfighters, as well as bulls, and audiences are given a ringside seat at many a fight! Bryant Haliday's smooth commentary rounds off fascinating, if gory, off-beat documentary.

Points of Appeal.—Title and obvious exploitation angles.

Shorts

Twentieth Century-Fox

JIBS AND SPINNAKERS. American (U) 698 *feet. CinemaScope. Floating release.* Colour record of the way all fashionable American families have taken to the water. Of particular interest to the weekend yachtsman. Average.

ASSIGNMENT JAPAN. American (U) 840 *feet. CinemaScope. Floating release.* Some unusual interest stuff in this beautifully coloured record of modern Tokio and its environs. Highlighted by the feats of the judo afficiandos. Excellent.

MINT MEN. American (U) 548 *feet. Floating release.* A Terry Toon in which canine watchman at the American Mint takes all the kicks while two Government officials take all the credit for an ingenious robot to foil robbers. Average.

Rank equips cinemas on new liner

TWO modern cinemas aboard the new luxury passenger liner Windsor Castle have been equipped with individually designed projection installations by Rank Precision Industries. One is for passenger and the other for the crew; each has facilities for normal size, wide-screen and CinemaScope presentations.

This Union-Castle Mail Steamship Company vessel is the biggest passenger vessel to be built on Merseyside. She sails on her maiden voyage from Southampton today (Thursday) to Durban.

The cinemas are equipped with British-made Bell & Howell 16mm. projectors. The passenger installation has Model 609 arc projectors and this is the first ship to have these machines complete with dichroic mirrors. These are a refinement which reduce the heat of the projector mechanism while it is running, thus preserving the life of the film.

The arc projectors have facilities for optical and magnetic sound reproduction and wide-range high fidelity sound reproducers have been provided. Anamorphic lenses have been supplied for showing CinemaScope films.

The perforated silver cinema screen is 24ft. wide by 7ft. 6in. high. It is furnished with adjustable masking for selecting the three picture sizes. This is electrically controlled from the projection box.

The crew cinema has dual Model 631 projectors. Here the screen is housed in a special box fitted to the deckheads so that it can be rolled up out of sight when not in use.

PRODUCTION

—continued from page 17

Masters..." a cast h... Janet N...

ich Bill Fairchild is directing with by Tony Britton, John Fraser and

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"DO... title of... produci... duction... filming... headed... Thorbu...

OTHER TO KNOCK" is the new comedy which Frank Godwin is ith Richard Todd's personal pro- pany, Haileywood Films. It starts BPC Elstree on Monday with a cast Todd, Nicole Maur.ey and June

Cyril ...akel will direct and the picture is for W... Pathe release.

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PRINCIPAL photography started this week at Shep...rton on Michael Powell's new production, "The Queen's Guards." The picture, for 20th-Fox release, is in Technicolor and Technirama 70. In the cast Raymond Massey and son Daniel Massey playing . . . father and son.

The story traces the career of two boys in the Household Brigade, one in the Blues, the other in the Grenadier Guards, and it is producer-director Powell's intention to show the Brigade not only as a highly decorative ceremonial corps but as one of the world's most efficient fighting units.

For the past 12 months he has been engaged filming the Guards at work in real-life locations, notably Operation Starlight 1, where 4,000 troops were transported to the heart of the Libyan desert by RAF air-lift. Eight Technirama cameras were also used to film this year's Trooping of the Colour, Princess Margaret's wedding and General de Gaulle's State visit.

YOUR FILMS

—continued from page 13

accelerated. The screen version of Robert Louis Stevenson's classic shares the bill with "White Wilderness" (Disney) and I can't think of a better holiday or, for that matter, any other time programme.

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MGM's "The Adventures Of Huckleberry Finn" (CinemaScope) is delighting the kids and family audiences, but will be put on ice shortly until the next holiday period. A wise move this.

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IT HASN'T been exactly a cake-walk for "The Chaplin Revue" (United Artists), comprised of three re-issues. Frankly, I had a feeling that it was a case of taking the pitcher to the well once too often.

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"DENTIST IN THE CHAIR" (Renown—British) got severely mauled by many scribes, but the knocks haven't put the cash customers off. Far from it! Pre-release figures are sensational.

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THERE'S good news, too, of "Light Up The Sky" (British Lion—British) in provincial situations. Its success at the Plaza, London, was no fluke.

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ONE THING'S sure, you can't go wrong if you book a British comedy.

SHOOTING NOW

ABPC ELSTREE.—"The Rebel" (Associated British for Warner-Pathe), producer Bill Whittaker, director Robert Day; **"The Story of David"** (William Goetz for Warner-Pathe), producer George Pitcher, director Bob McNaught; starting August 29, **"Don't Bother To Knock"** (Haileywood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel.

ARDMORE.—"The Mark" (Stross-Buchman for 20th-Fox), producers Raymond Stross, Sidney Buchman, director Guy Green.

BEACONSFIELD. — "The Bulldog Breed" (Rank), producer Hugh Stewart, director Robert Asher.

BRAY.—Preparing for Michael Carreras's Hammer production, **"The Inquisitors"** (Columbia), starting September 5.

MERTON PARK.—Documentaries until the end of September.

MGM BOREHAM WOOD. — "The Liars" (Relph-Dearden for MGM), producer Michael Relph, director Basil Dearden; **"Danger Man"** (ATV) television series produced by Ralph Smart, directed by Patrick McGoohan; building on three stages for 20th-Fox's **"Cleopatra,"** starting September 5.

NEW ELSTREE.—"The Telltale Heart," producers The Danzigers, director Ernest Morris; **"The Cheaters,"** television series, producers The Danzigers, director Max Varnel.

PINEWOOD.—"No Love for Johnnie" (Betty Box Productions for Rank), producer Betty Box, director Ralph Thomas; **"No Kidding"** (Beaconsfield Films for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas; building for 20th-Fox's **"Cleopatra,"** starting September 5.

SHEPPERTON.—"The Guns of Navarone" (Open Road for Columbia), producer Cecil Ford, director J. Lee Thompson; **"Greyfriars Bobby"** (Disney), producer Walt Disney, director Don Chaffey; **"Mysterious Island"** (Amaran for Columbia), producer Charles Schneer, director Cy Endfield; **"The Night We Sprang a Leak"** (Rix-Conyers for British Lion), producers Brian Rix and Darcy Conyers, director Darcy Conyers; **"The Queen's Guards"** (Michael Powell Productions for 20th-Fox), producer-director Michael Powell; starting August 29: **"The Horse Masters"** (Disney), producer Walt Disney, director Bill Fairchild; **"The Devil Inside"** (British Lion), producer E. M. Smedley Aston, director Cliff Owen; **"The Greengage Summer"** (Columbia), producer Victor Saville, director Lewis Gilbert; building for 20th-Fox's **"Cleopatra,"** starting September.

TWICKENHAM.—"The Big Gamble" (20th-Fox), producer Darryl Zanuck, director Richard Fleischer.

WALTON.—"Ticket to Paradise" (Bayford Films), producer Gerry Epstein, director Francis Searle; **"Gallop for Piano"** (Children's Film Foundation), director Michael Brandt; **"Ghost Squad"** (Rank) tv series pilot. Producer Connery Chappell, director Robert Lynn.

WORLD MARKETS

—continued from page 9

KRS and Ulster TV discuss film clips

BELFAST.—Negotiations are taking place between KRS and Ulster Television on the use of film clips on television.

On October 10 Ulster Television intends to introduce a new programme previewing the different forms of entertainment being offered to Belfast people.

The provisional title of the programme—which will be weekly and transmitted on Monday evenings—is "Preview."

The intention is that most of the half-hour programme be devoted to the cinema industry and it is planned to transmit film clips providing KRS approval for this can be got.

Northern Ireland CEA has already promised full support for the programme and members of the CEA have been kept informed of the programme's progress.

A meeting between Ulster Television representatives and a sub-committee of the publicity directors of KRS has already been held. It is expected that KRS will announce its intentions as regards the programme in the near future.

The CEA in Northern Ireland has adopted a policy of co-operation with television and the relationship between CEA and UTV is of a very cordial nature.—**S. Gordon Duffield.**

Dublin is having a spate of spectacle

DUBLIN.—At the present time Dublin is having a spate of spectacle: after "Hercules Unchained" at the Adelphi, "The Last Days of Pompeii" (UA) has opened in the Theatre Royal; "Samson and Delilah" (UA) has been put back for a while, and, in the meantime MGM's "Ben-Hur" is due in the Ambassador early next month, opening with a major charity premiere.

"Doctor in Love" looks set for a long run in the Metropole with the house packing early every evening; second feature with "The Doctor" is a 30-minute interview of Brendan Behan by Eamonn Andrews, made by Mr. Andrews' organisation at Ardmore Studios. Designed primarily for television, it makes an amusing interlude of cross-examination by Eamonn Andrews to discover what makes the boisterous Irish playwright "tick."

UA's "Inherit The Wind" is set to follow "Doctor in Love" on some unspecified date.

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THERE has been some comment in the trade recently that comparatively little co-operation is being given to the Irish Theatre and Cinema Benevolent Association.

This body gets 25 per cent. of the proceeds of any charity performance, but the opinion has been expressed that, as there are comparatively few of these and receipts are not big, one or two premieres a year directly in aid of the fund would be useful not only in providing revenue, but in focusing attention on the fund for which excellent work is being done by some managements and employees.

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THE theatre and cinema branch of the Irish Transport and General Workers' Union has appointed Seamus B. Kelly as secretary to Frank Robbins, who retired a short time ago.—**Maxwell Sweeney.**

NEWS OF THE WEEK

–continued from page 6

IN BRIEF

● J. D. Lewis, formerly manager at the Gaumont, Wednesbury, has joined the Jackson-Withers Circuit as manager of the Palace, Abertillery. D. K. Evans, formerly manager of the Palace, Abertillery, has been transferred to the Windsor cinema, Neath.

● Cinema manager William Henry Morton has died at the age of 79. Mr. Morton was manager of the Palace Cinema, Belper, Derbyshire for 40 years before he retired in 1952, and for 17 years was also joint manager of the town's other cinema, the Ritz.

● Warner-Pathe's Birmingham branch dispatch department at 25, Sheepcote Street, now has a direct exchange line: Midland 1863. The branch is now at 59, John Bright Street.

● S. Boddy has been appointed house manager at the Regal, Oxford Road, Manchester, which was recently acquired by Star Cinemas. He comes from the Regal, Bacup, another cinema in the Star circuit. General manager of the Regal, Manchester, is Harry Farrell, who was formerly manager at the Empire and the Palace, Burnley. New manager of the Palace, Burnley, is L. A. Eaman, formerly supervisor for the Orr Circuit in the Manchester area. Mr. Eaman is secretary of Manchester District AIC.

● Deansgate Picture House, Manchester, which has been undergoing extensive alterations since it was acquired by ABC a few months ago, will re-open on Sunday, September 4, with "Oklahoma."

● The Devonshire Theatre, Higher Broughton, Salford, which was closed down about a month ago, has been offered for sale at £8,500. The Devonshire is owned by the Snape Circuit.

● Closed in July, the Palace, Louth, Lincs., has been bought by the Gloucester property investment firm of Ceres Investments, Ltd., and is to be converted into a supermarket.

LONG SHOTS

–continued from page 5

GLAD to hear that Harold Boodson, Rank FD's general sales manager, is now fully recovered and has returned to the office ready to lend his invaluable support to Fred Thomas's "Help Yourself" sales drive.

Having tasted a sample of the cakes sent out to the RFD branches as a novel means of recording branch progress in the drive, I can make a wish for its success.

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A DISTRIBUTING company seeking a keen, experienced salesman might like to consider Sydney Phipps, formerly with UA, who is now free to take another position.

Phipps has left UA, on the most amicable terms, in consequence of changes in the field force. Before joining the company, just over eight years ago, he was with RKO-Radio. He has made a hobby of public speaking, a pastime that he has employed to useful purpose in talks about films and the industry to such bodies as the Rotarians.

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AFTER a spell in the worlds of banking and law, Era Gray, one-time member of the staff of the BFPA, tells me that she has returned within the ambit of the film industry.

She has been appointed personal assistant to artists' agent Derrick Marr.—**The Stroller.**

NEW GROUP

–continued from page 3

specialised distribution of Continental product. But Mr. Clyne stated that the company was open to handle product from all sources. In the first stage he expects the company to handle approximately ten pictures, largely from France and Italy, a year.

The first venture of the production company will be a first-feature British comedy, tentatively titled "The Gentle Touch," to be produced by Bruce Newbery in association with his American company, Monego 3 Films, Inc.

This company also has two further scripts in preparation for production early in 1961.

The cinema company, Unifilms (Theatres), Ltd., is absorbing Sherwood Picture House, Ltd., which controls the New Victoria, Nottingham, and the Ritz, Derby.

This company is to be developed as a circuit of specialised cinemas, presenting Continental pictures and product from other sources on a road show basis. The company is in the market for suitable cinemas.

Unifilms (Advertisers), Ltd., is taking over the operation of the Regent Film Corporation and will continue to act as contractor to the AKC for screen advertising.

Unifilms (TV Productions) replaces Regent Film and Television Productions, Ltd., and will produce advertising filmlets, industrial and commercial short features.

EDINBURGH FESTIVAL

–continued from page 7

cameramen have captured remarkable scenes in the Amazon jungle, probably the most striking sequence being a duel between a jaguar and a crocodile.

Britain makes its main contribution to the Festival on Sunday when Sam Wanamaker will attend the premiere of Anglo Amalgamated's "The Criminal" at the Regal.

A Merton Park Studios production, "The Criminal" stars Stanley Baker, Margit Saad, Sam Wanamaker and Gregoire Aslan.

"The Criminal" was produced by Jack Greenwood, directed by Joseph Losey from the screenplay by Alun Owen.

Earlier in the day at the same cinema the Films of Scotland Committee will present its annual programme of Scottish films, led this year by "Seawards the Great Ships" which won a diploma of honour at the Venice Documentary Festival, and is an official British entry to the Cork and Rouen festivals.

France, whose feature entry has not been announced, has presented a remarkable little screen poem "The Dream of Wild Horses" capturing in slow motion the dignity and grace of the wild horses of the Camargue.

A late arrival which is still to be found a place on the programme is the Russian war film "The Sun Shines For All" which has been awarded high marks by the selection committee.

The social side of the festival got under way on Saturday, when the new chairman, C. A. Oakley and hon. secretary Forsyth Hardy welcomed delegates to a reception at Film House.

On Tuesday night Lord Provost J. Greig Dunbar gave a civic reception in the City Chambers. Norman Wilson, one of the festival's pioneers and its chairman until last year when his business interests took him to London, travelled up for the opening.

Two RFD films will be screened at the festival —a feature and a 30-minute short.

The feature is the Mexican production "Macario," which stars Ignacio Lopez Tarso and Pina Pellicer, with Enrique Lucero, Mario Alberto Rodriguez, Jose Galvez, Jose Luis Jimenez, Sonia Infante, Eduardo Fajardo and Consuelo Frank.

"Macario," which is to be shown at the Cameo, Edinburgh, on Wednesday, August 31, at 6.15 p.m., was produced by Armando Orive Alba, directed by Roberto Gavaldon and photographed by Gabriel Figueroa.

The short, to be shown at the Cameo on Saturday, September 3, at 6.15 p.m., is "The River of Life." This is a Julian Wintle—Leslie Parkyn Independent Artists picture by director-photographer John Taylor.

RFD SALES DRIVE

–continued from page 3

starring Gregory Peck, and U-I's "Man Without A Star," starring Kirk Douglas, Jeanne Crain and Claire Trevor. At the Futurist, Birmingham, this programme pulled in £1,838 in seven days.

Two other double-feature reissue programmes —"A Town Like Alice" and "The Glenn Miller Story," and "The Wind Cannot Read" and "To Hell And Back," are being offered to exhibitors.

Mr. Thomas revealed in addition that each branch manager throughout this nation-wide drive would be allowed to nominate a reissue programme for his own territory.

Big cash prizes are being offered to individual salesmen, and all members of the three winning branches will benefit financially.

The drive also includes a "Look At Life" section, with cash prizes.

So that branches will have an idea of their week-by-week progress, each is being sent an outsize "cake" marked in 26 pieces.

Individual branches will each week be advised how many pieces have been debited to them for their cumulative effort in the drive.

The branch will then remove the pieces one by one until the "cake" is all gone.

RFD is to permanently retain a popular feature of its highly successful Silver Jubilee "Beat The Gong" drive. This is the Gong Beaters' Club. Membership is granted as recognition for personal initiative.

TRADE SHOWS

LONDON

August 29:
Song Without End (U). Columbia, Shaftesbury Avenue. 10.30 a.m.

August 30:
Josette from New Orleans (A). Gala. Lili St. Cyr. Continentale. 10.30 a.m.

Walk Like a Dragon (A); Two shorts. Paramount. Plaza, Piccadilly Circus. 10.30 a.m.

August 31:
The Giant of Marathon (U). MGM. Steve Reeves. Own Theatre. 10.30 a.m. and 2.30 p.m.

L'Eau Vive. British Lion. Cameo Poly. 10.30 a.m.

September 1:
Polyanna. Walt Disney. Studio One. 10.15 a.m.

September 2:
There Was a Crooked Man. United Artists. Astoria, Charing Cross Road. 10.30 a.m.

MANCHESTER

September 1:
The Apartment. United Artists. Odeon. 11.45 a.m.

LATE EXTRAS (LONDON)

August 26:
Look At Life—Series 7 (Three subjects). RFD. Own Theatre. 10.30 a.m.

Who'd be a Motorist. United Artists. Odeon Theatre. 10 a.m.

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WONDERFUL CHANCE to jump on the band wagon of a rapidly expanding business and earn a first-year four-figure income. Salary while learning and generous pension at retirement. Opportunity knocks for suitable men over 26 and under 40.—Obtain full particulars from Q., Box 751, Kinematograph Weekly.

ASSISTANT Manager/Operator wanted for Kent coast cinema. Accommodation available.—T., Box 754, Kinematograph Weekly.

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MANAGER required, under 40, keen showman, preferably some live experience first run hall Yorkshire W.R. Also Assistant Manager, smart, young operator preferred, excellent opportunity.—Apply General Manager, P.O. Box 46, Halifax.

RELIEF Manager required.—Apply, in writing, to G. Bravery, Regent Theatre, Poole, Dorset.

MANAGER for cinema on Sussex coast seating 500.—Particulars of present and previous positions over past five years, also salary required, to X., Box 757, Kinematograph Weekly.

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